

THE
FREER
GALLERY
OF
ART



GALLERY V, JAPANESE SCREENS

THE FREER GALLERY OF ART

II Japan

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GALLERY IV, UKIYOE PAINTINGS AND PORCELAINS



THE FREER GALLERY OF ART COURTYARD

Preface

ON MAY 5, 1906, during the administration of President Theodore Roosevelt, Charles Lang Freer of Detroit gave his collection in Trust to the Smithsonian Institution. In addition, he provided funds for a building to house it and his will established an endowment, the income from which was to be used for research into the civilizations of the East related to the objects in the collection and to make purchases of additional works of Oriental art. Mr. Freer retained a life interest in the collection and it rapidly grew. After much thought, he stipulated that objects once incorporated into the collection could never be removed. He died on September 25, 1919. Following completion of the building he had so lovingly planned in collaboration with his architect, Charles A. Platt, the collection was moved to Washington and installation began. The bequest was a noteworthy one for it was the first major gift of an art gallery to our nation. The Regents of the Smithsonian Institution in gratitude agreed to fully care for and maintain the structure and collection for perpetuity.

Charles Lang Freer was born in Kingston, New York, on February 25, 1856. His Huguenot ancestors had fled religious persecution in France and sought the freedom offered by the "New World." Though of very limited means as a youth, Charles Freer's genius at business affairs and sensitivity led to his phenomenal success in the developing world of corporate empires. Freer and his associates skillfully brought about the merger of several railroad car works and created the American Car & Foundry Company. Shortly after this, with his business goal achieved, he retired to turn his creative talent to the art and civilizations of the Orient. He was then but 44 years old.

Charles Freer became wedded to the art of the Orient and far ahead of most scholarly Americans prophetically realized the importance of understanding

and friendship with our brothers in the Orient. Though not a scholar he had great respect for the highest standards of education and esthetics. Justifiably, he believed that through the objects of Eastern art produced by past generations, man could best understand the civilizations of that, as yet, distant area of the world. Charles Freer deeply respected mankind and its responsibility to future generations. His gift of objects, gallery, and endowment for research has flowered. Each year more and more visitors are awakened to the art of the Far and Near East. With methodical, though at times halting, exactness we have learned more and more about the artistic production of man. In recent years this has been assisted by great technical and scientific advances such as thermoluminescence testing, carbon 14 dating procedures, X-ray diffraction, and spectromicroscopy and analysis. In addition to the study of objects Charles Freer was also greatly concerned with their conservation and display. Foremost in his mind was the importance of research. Thus in the first paragraph of the Deed of Gift he said "The building shall be constructed and equipped by the said Institution with the sum so bequeathed with special regard for the convenience of students and others desirous of an opportunity for uninterrupted study of the objects embraced thereunder."

There is a serenity and dignity about the Freer. It was not intended as a public spectacle or arena of art. It was created and accepted as an oasis for public and scholar alike as a place to come and learn from objects of the finest quality available about the Orient. The Gallery opened to the public on May 5, 1923, and thus is approaching its fiftieth anniversary. As a major research institution and gallery, it has encouraged others to venture into Oriental studies and has trained many young scholars.

It was through Japanese Art that Charles Lang Freer first approached the civilizations of the Orient. One could devote many pages to the collection of the Freer Gallery of Art and to what it represents. The objects contained in this volume should provide the reader with a selected representation. They, as such, speak for themselves in beauty and their voice is amplified in the very brief notes accompanying each piece; thus, I shall not dwell on the ob-

jects. An area that is rarely covered, however, is that of the founder and how the collection came into being. Save for some brief comments by Aline Saarinen in her *The Proud Possessors* and Professor Yukio Yashiro's publications in Japan, the silence has only been broken by the very beautifully stated and moving article titled "Charles Lang Freer and His Gallery," written by the late Mrs. Agnes E. Meyer. In this brief introduction I hope to open the door but a slight bit wider and tell more about Charles Lang Freer and his Japanese collections.

One of the most startling things one faces when investigating the early history of the Freer Collection is that he commenced his Japanese purchases in 1887, but 33 years after Commodore Perry had signed the treaty that opened Japan to the Western world. In 1855 'A La Porte Chinoise' had opened in Paris on the Rue Vivienne and objects from the Orient were sold there. In 1867 Japan contributed to the Paris Exhibition. The Goncourt brothers, S. Bing and the Sichel brothers who ran a shop called La Maison Sichel, as well as Henri Cernuschi and Philippe Burty, were the core of those devoted to things Japanese in Paris. There is no question that the interest in France was great, but one rarely realizes that by 1887 shops dealing in art and curios from the Orient were flourishing in New York. Mr. Freer dealt at this time with a man called Tozo Takayanagi who served as an importer of "High Class Japanese Art Objects and Choice Collection of Bric-a-Brac." He also listed on his invoices that he dealt in rare and old specimens of pottery, porcelains, bronzes, lacquers, kakemono, swords and sword mounts, carvings and old silks, and had correspondents in Tokyo, Kyoto, Kobe, Nagasaki, Paris and London. When one dwells upon the early days of Japanese collecting, one thinks of ukiyoe, both prints and paintings, as well as lacquers and rather awkward elaborate metalwork and ceramics. Oddly enough, the first Japanese object Mr. Freer bought set the pattern for his interest and collecting. It was a folding fan with a torso of a crane painted upon it, and it carries the signature and seal of no less an artist than Ogata Kōrin (1658–1716). Unfortunately, the painting is not considered to be by his hand and Mr. Freer in his later life also expressed his lack of faith in it. The school that Kōrin was a prominent member of came

to play a major part in Mr. Freer's collecting. Today the collection provides an important source of Rimpa study material and contains a good number of major works. This "Kōrin" purchase was prior to his close contact with Fenellosa and other promoters of Eastern art. It is almost as though something instinctive drove Charles Freer to recognize the greatness of this school of painting. In the past it has always been reported that it was the noted American artist Whistler who dwelt in London that led Freer to collect Oriental art. Freer did not meet Whistler until March 1890, and thus it can be unequivocally stated that Whistler but served as a catalyst to further stimulate an already present devotion to the beauty of Japan.

At 7:00 a.m. on April 23, 1895, Mr. Freer first set foot on Japanese soil when he arrived at Nagasaki and stopped at the Hotel Belvue. His stay was for a four month period and he spent it well. He toured the Inland Sea, Kobe, and Kyoto and even took time to shoot the Hozu Rapids. He also visited Lake Biwa, Osaka, and stopped off to pay homage at the great Hōryūji Temple and the Byōdōin. In addition, he travelled up to Nagoya and visited Nikko in July with stops in Tokyo, Yokohama and Miyanoshita. It wasn't until August 23 that he left Yokohama on the S. S. Empress of China to return to the United States. Following his visit, Mr. Freer's desire for things Japanese began to surge and he commenced collecting in earnest. Mr. Freer's collection grew and grew. He returned a number of times to Japan and his search for beauty and understanding was aided by such noble gentlemen as Baron Masuda and Tomisaburō Hara. It was probably largely through their guidance that the collection contains such fine examples of Buddhist, Yamato-e and Rimpa painting.

Freer, however, was not content to be totally led by others, and he turned to ukiyoe paintings and built what is probably today the major collection of works of this school. He pampered himself with a devotion to Hokusai's work and helped to bring about a recognition and revival of interest in Kōetsu. Mr. Freer not only turned to painting but he also gathered pottery and manifested a great interest in the tea ceremony and its utensils. Above all, he recognized the importance of Japan and the greatness of its art. He felt that the

people of the United States should also learn of its beauty and the land and people it represented. He thus unselfishly presented his collection to the nation under the trust of the Smithsonian Institution. He also was sage enough to provide for its growth and research. Thus, the pages of this book stand as a testament to Mr. Freer and the Gallery's continued devotion to the art of Japan and the endless quest through scholarship to learn more about that wonderful land and its people.

HAROLD P. STERN
Director
Freer Gallery of Art



I

絵画
PAINTING





佛說觀普賢菩薩行法經

如是我聞一時佛在毗舍離國大林精舍重
閣講堂告諸比丘却後三月我當般涅槃
者阿難即從座起整衣服叉手合掌繞佛三





2

宝楼阁曼荼罗
HÖRÖKAKU MANDARA

平安時代
HEIAN PERIOD

3

普賢菩薩像
BODHISATTVA FUGEN

平安時代
HEIAN PERIOD





4

如意輪觀音像（部分）
NYOIRIN KANNON (DETAIL)

平安時代
HEIAN PERIOD

5

兩界曼荼羅圖（部分）
RYŌKAI MANDARA (DETAIL)

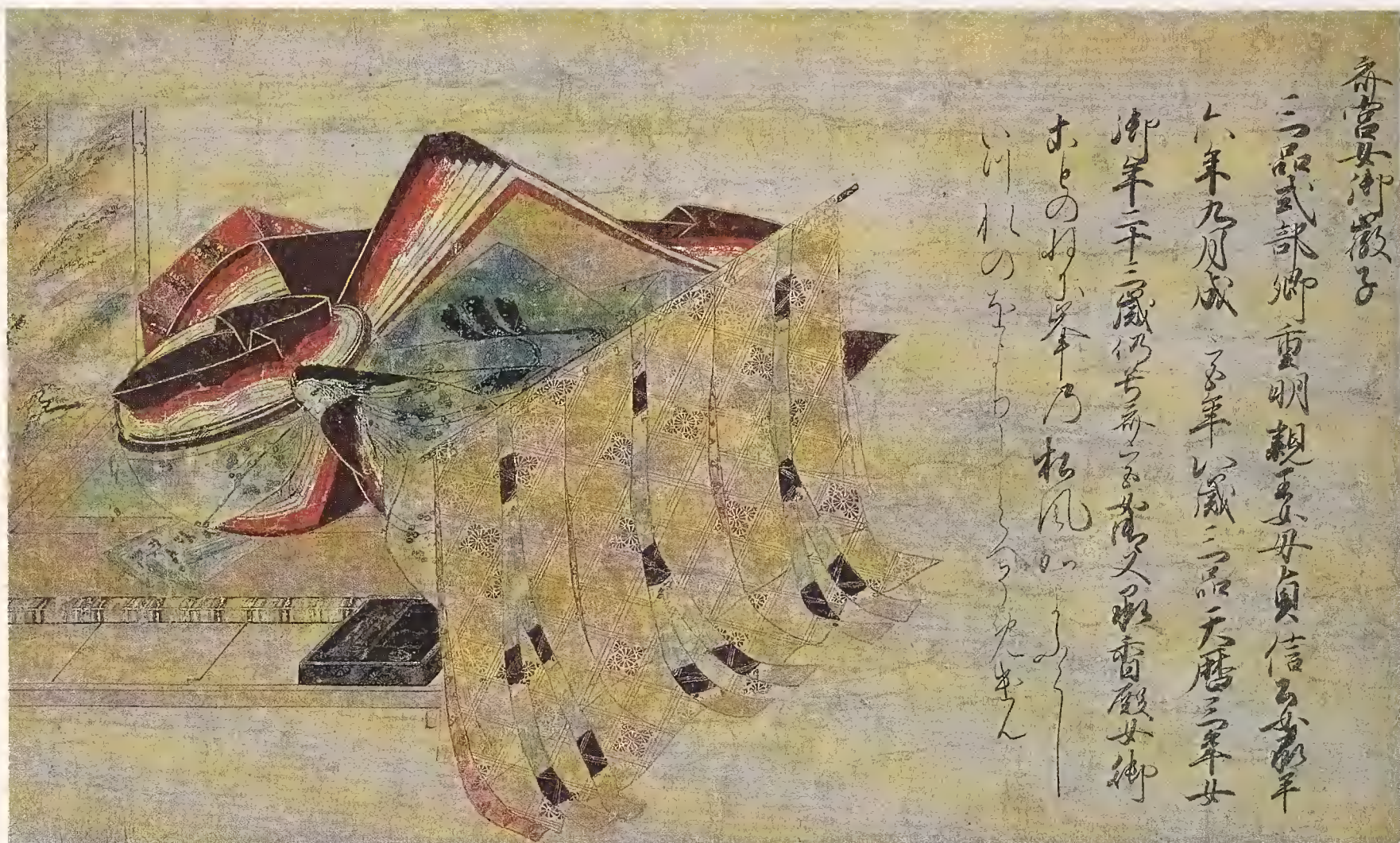
平安——鎌倉時代初め
HEIAN—EARLY KAMAKURA PERIOD























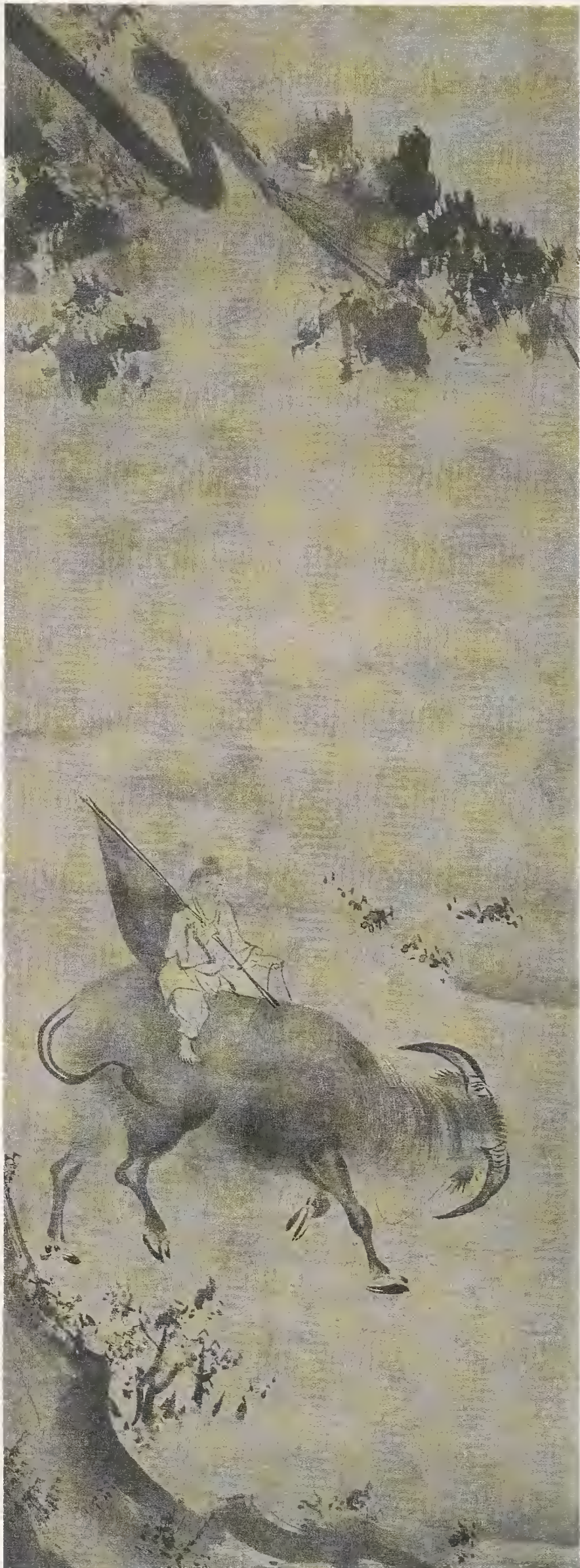
































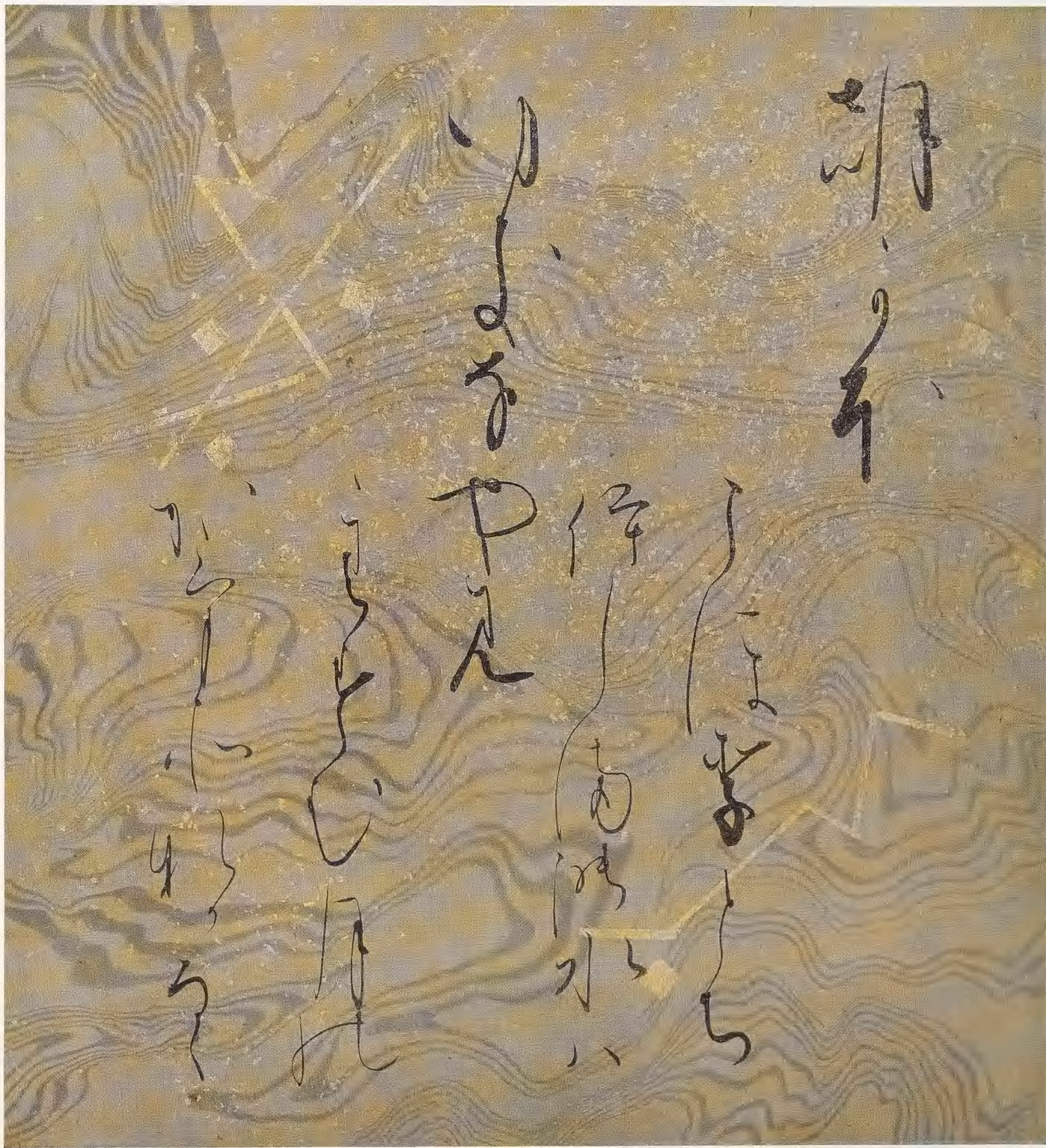
















































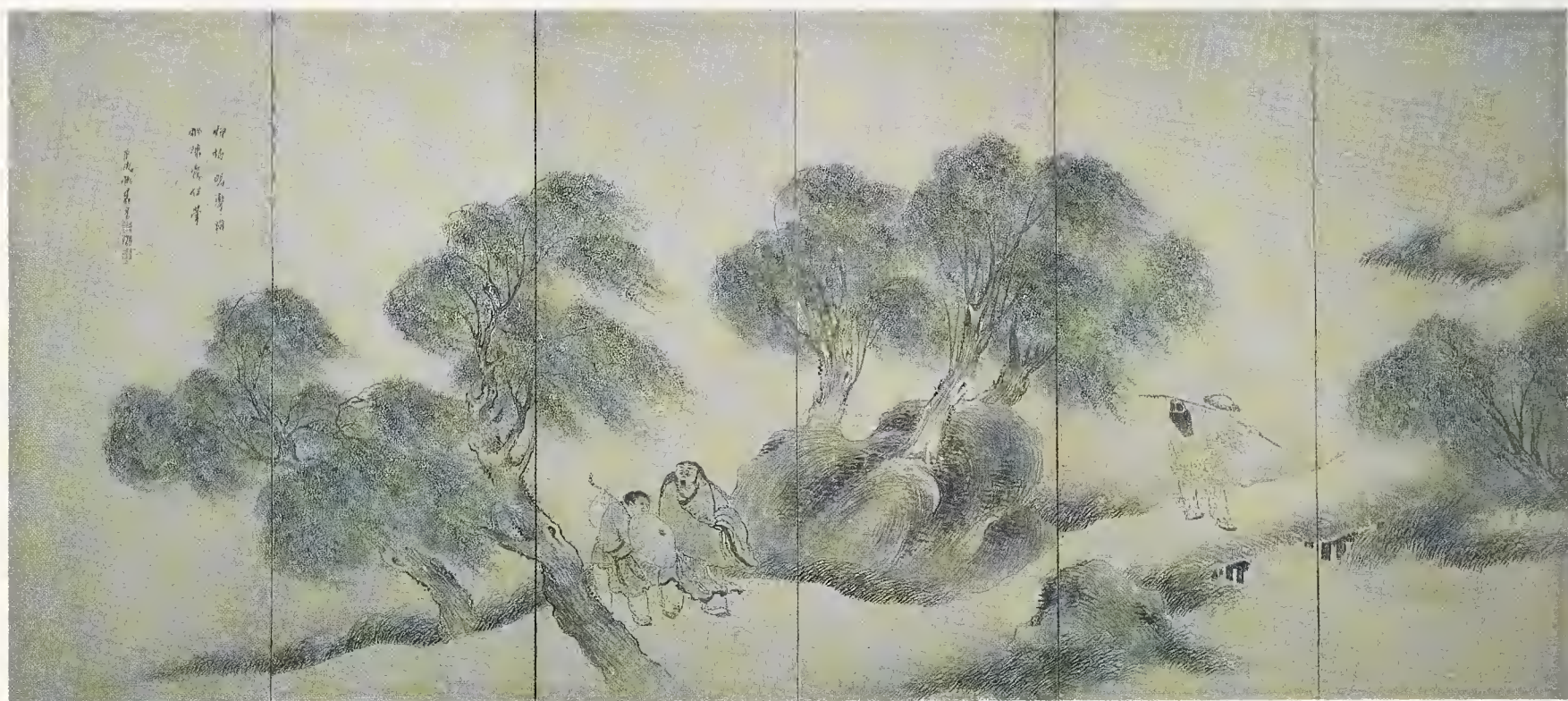








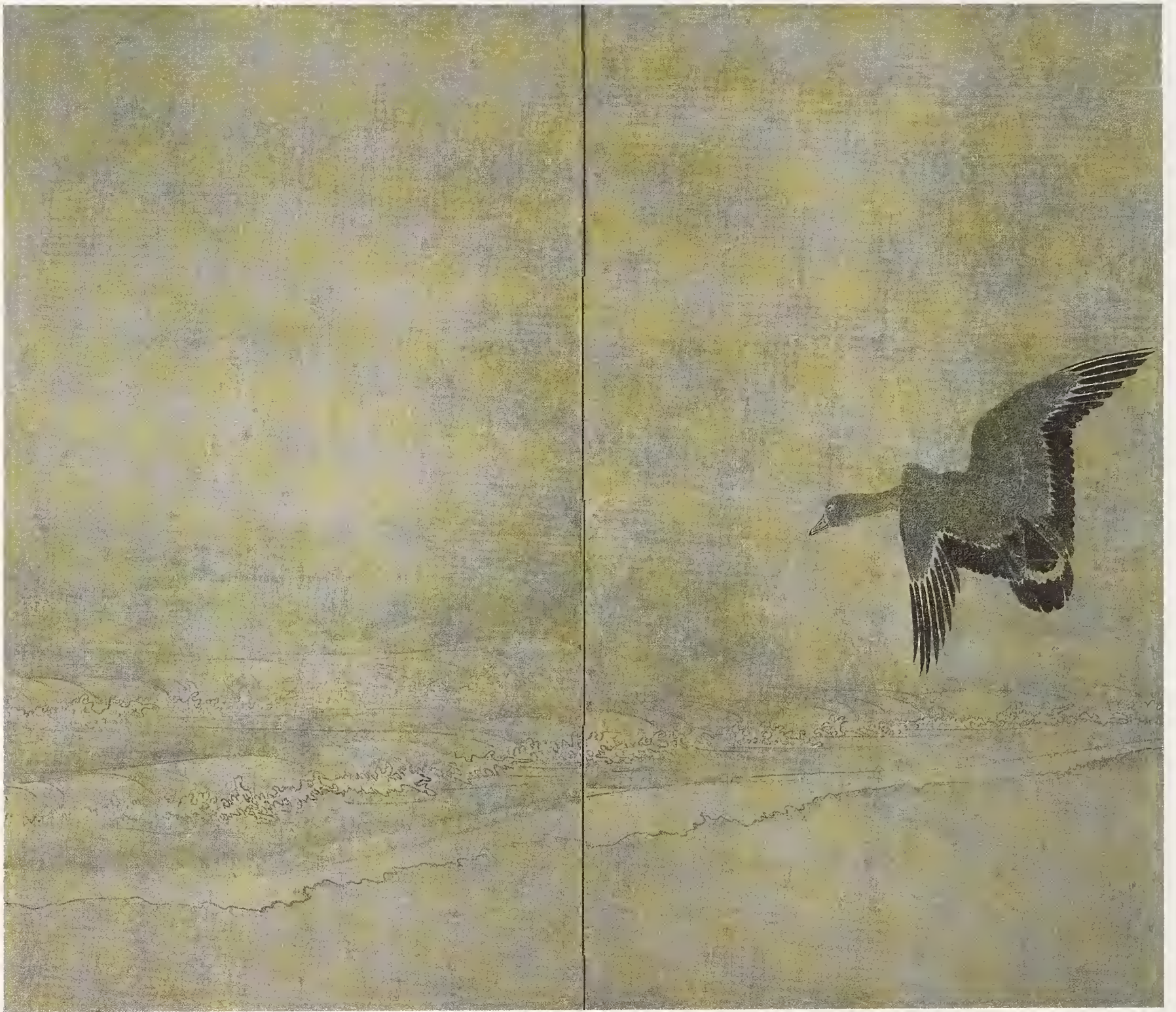








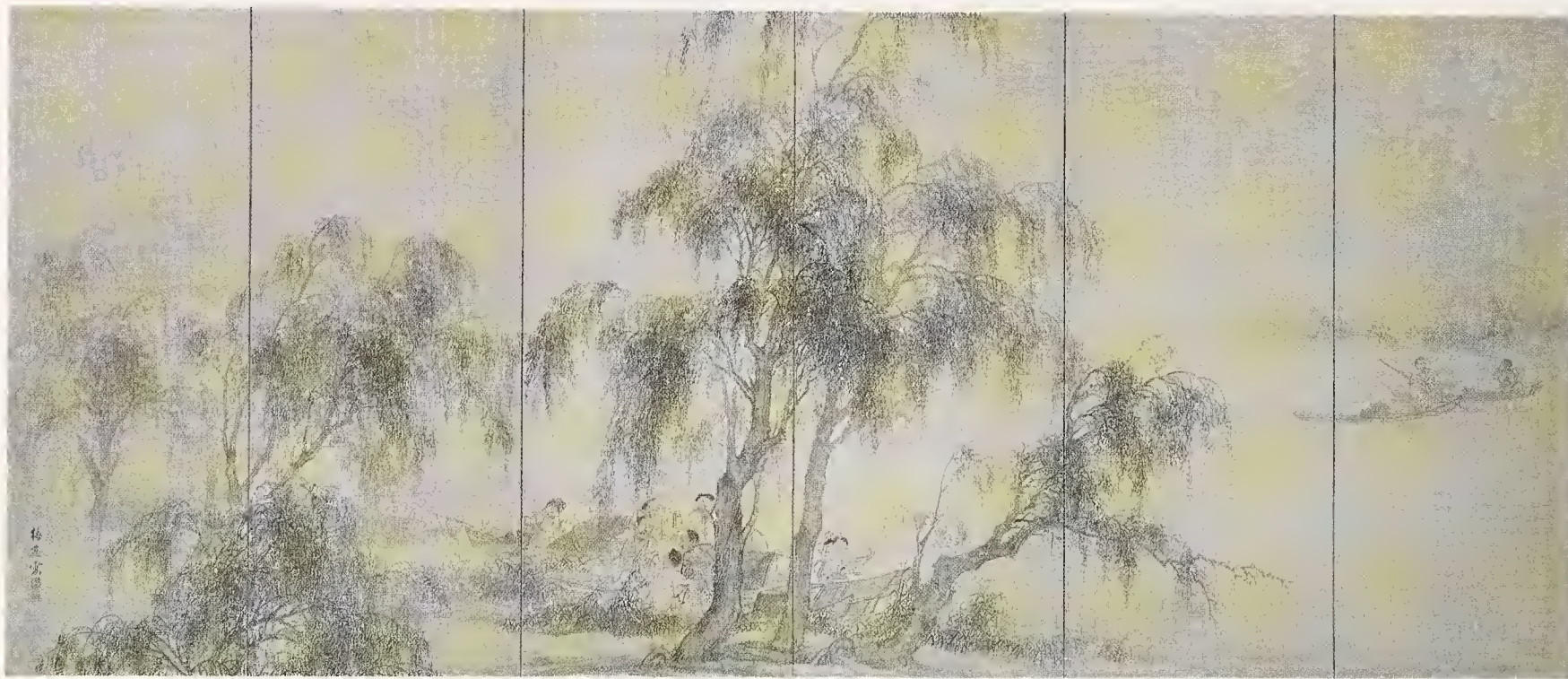






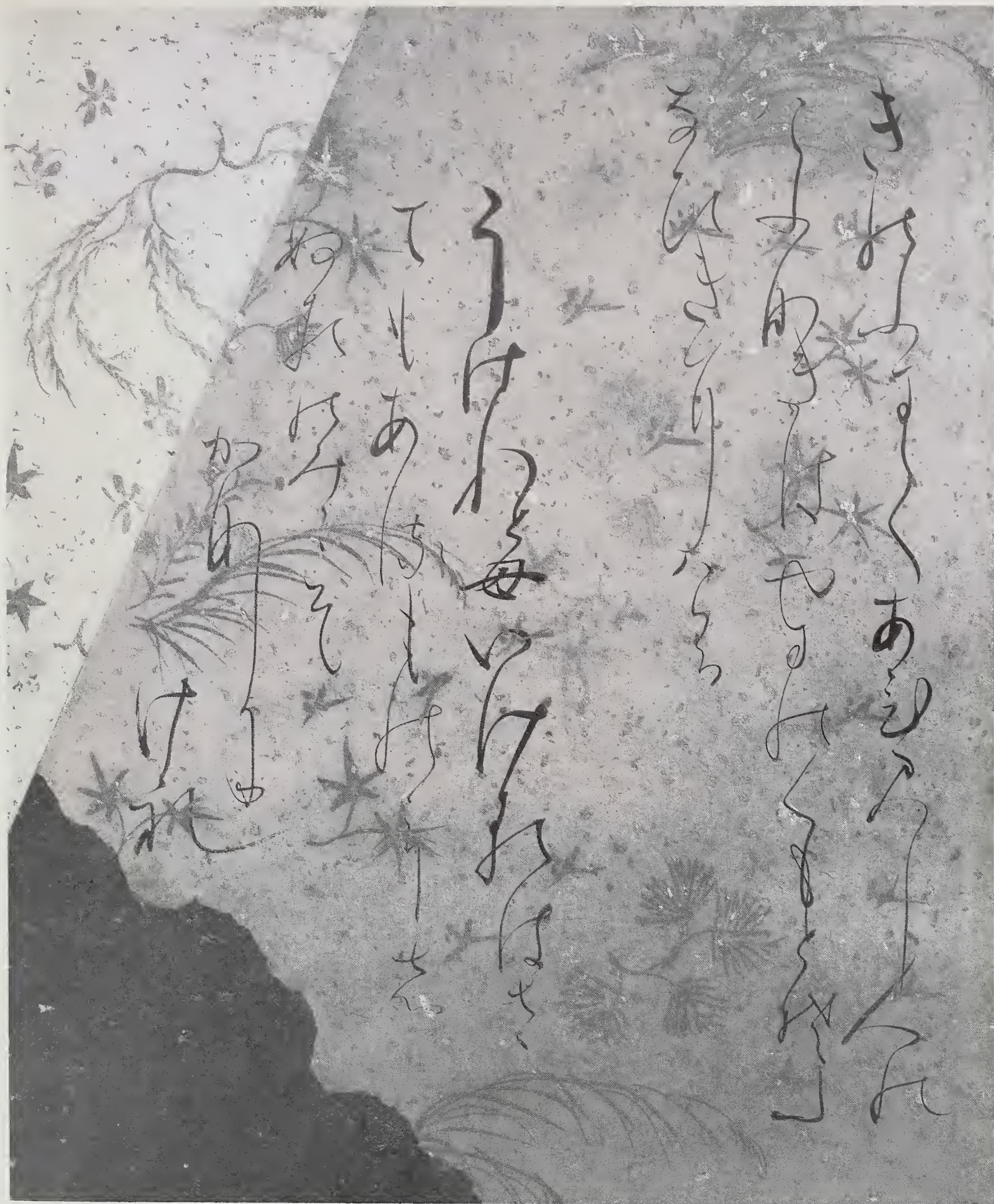








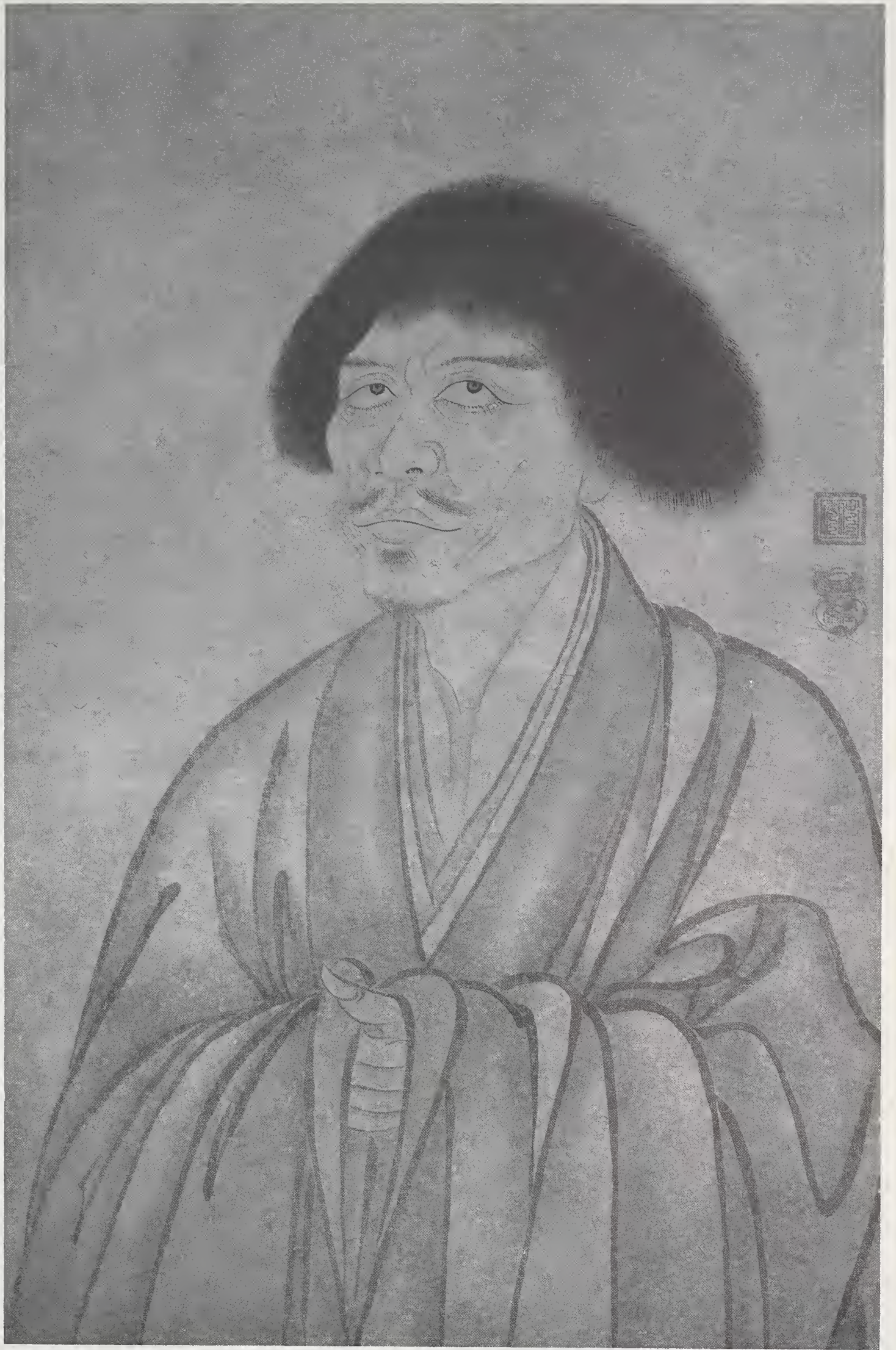




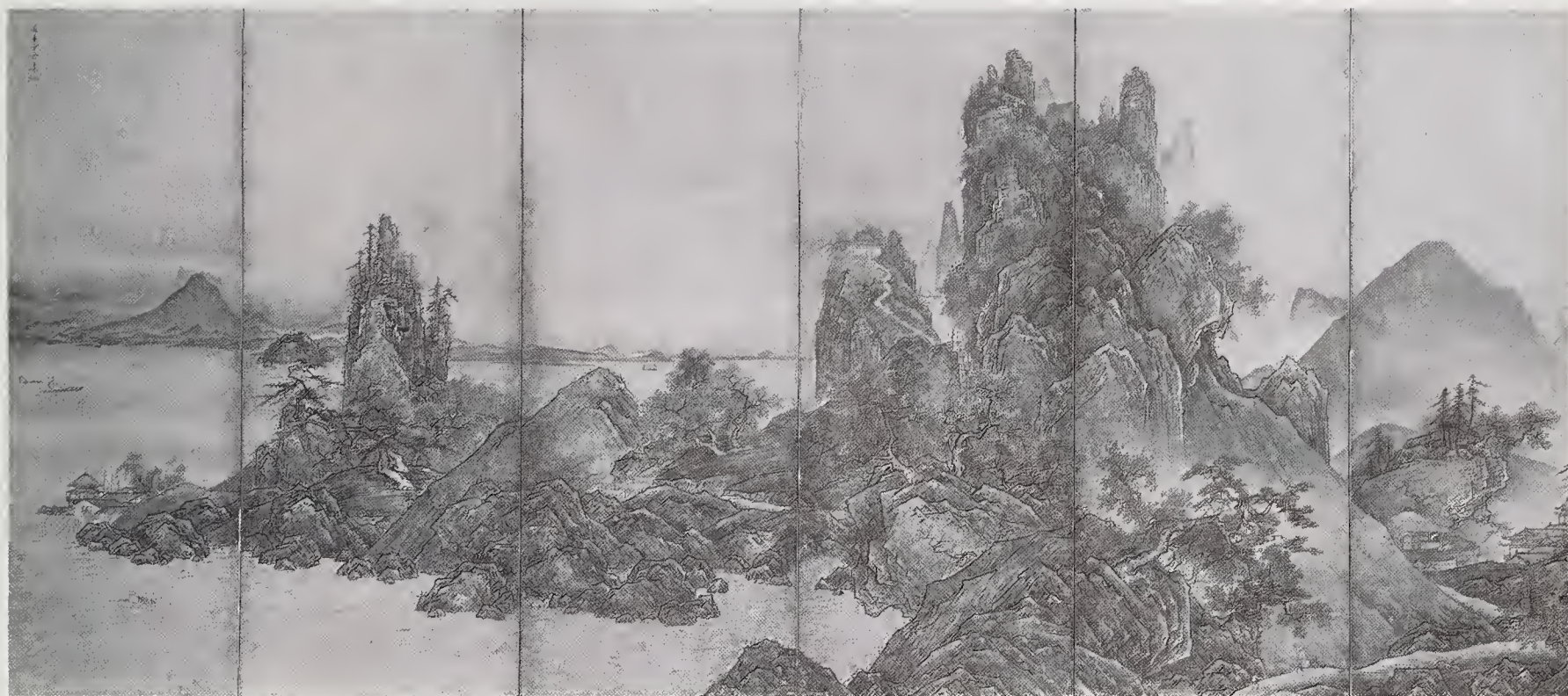




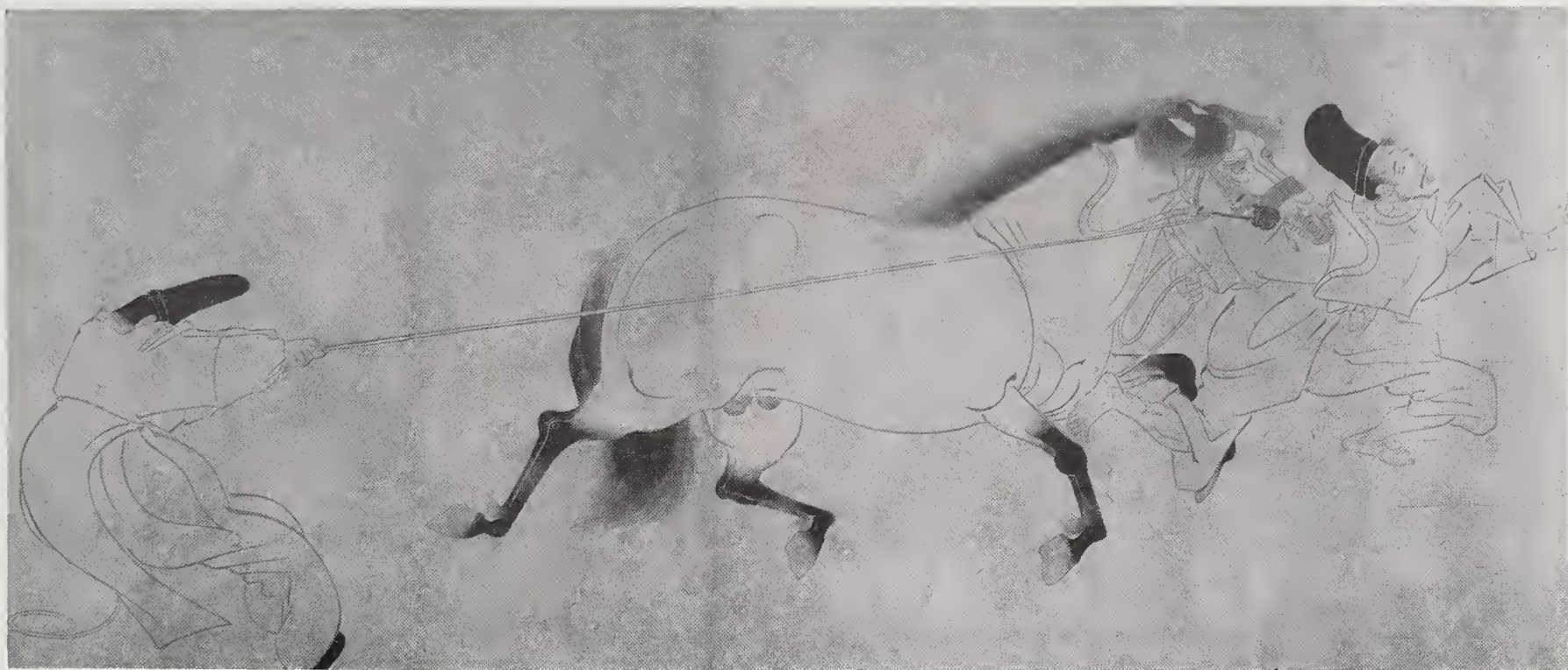


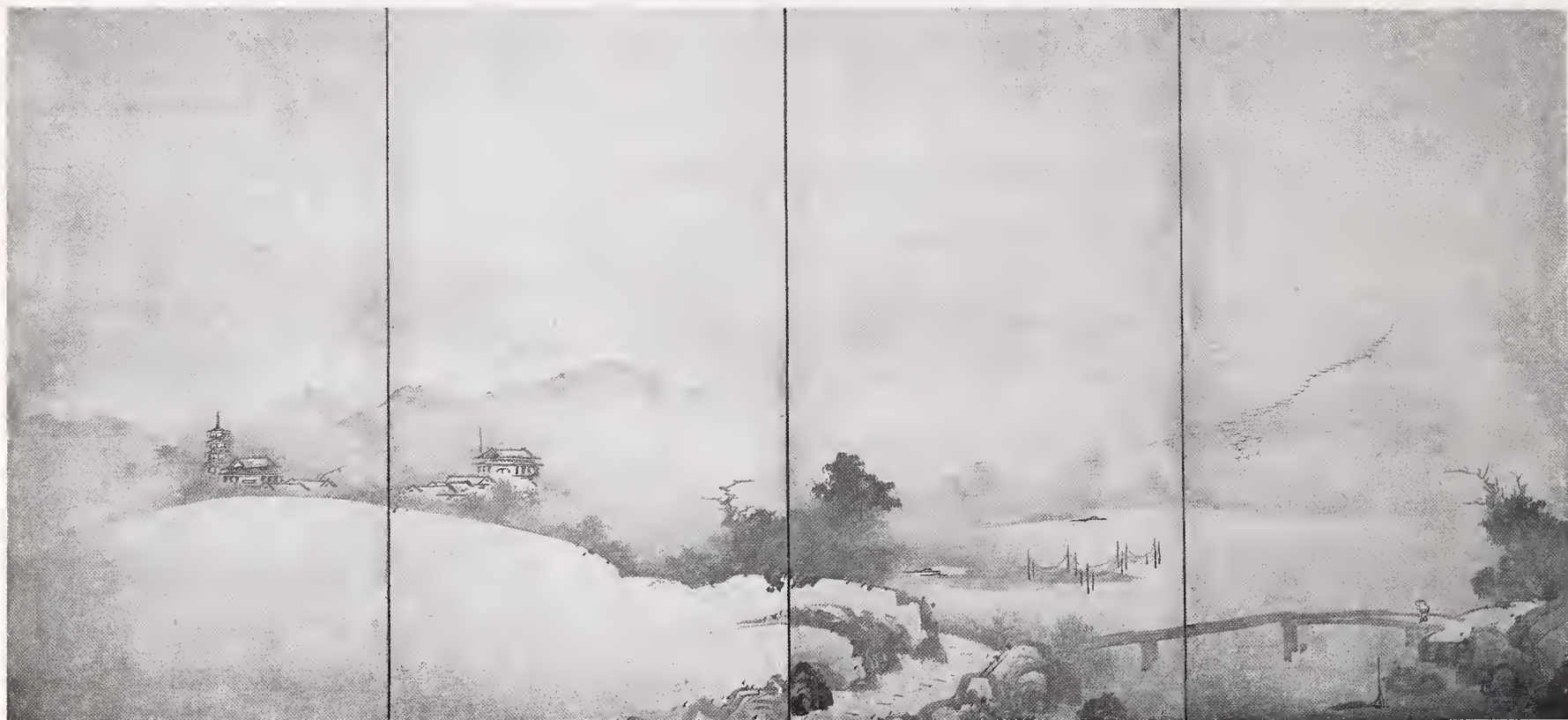




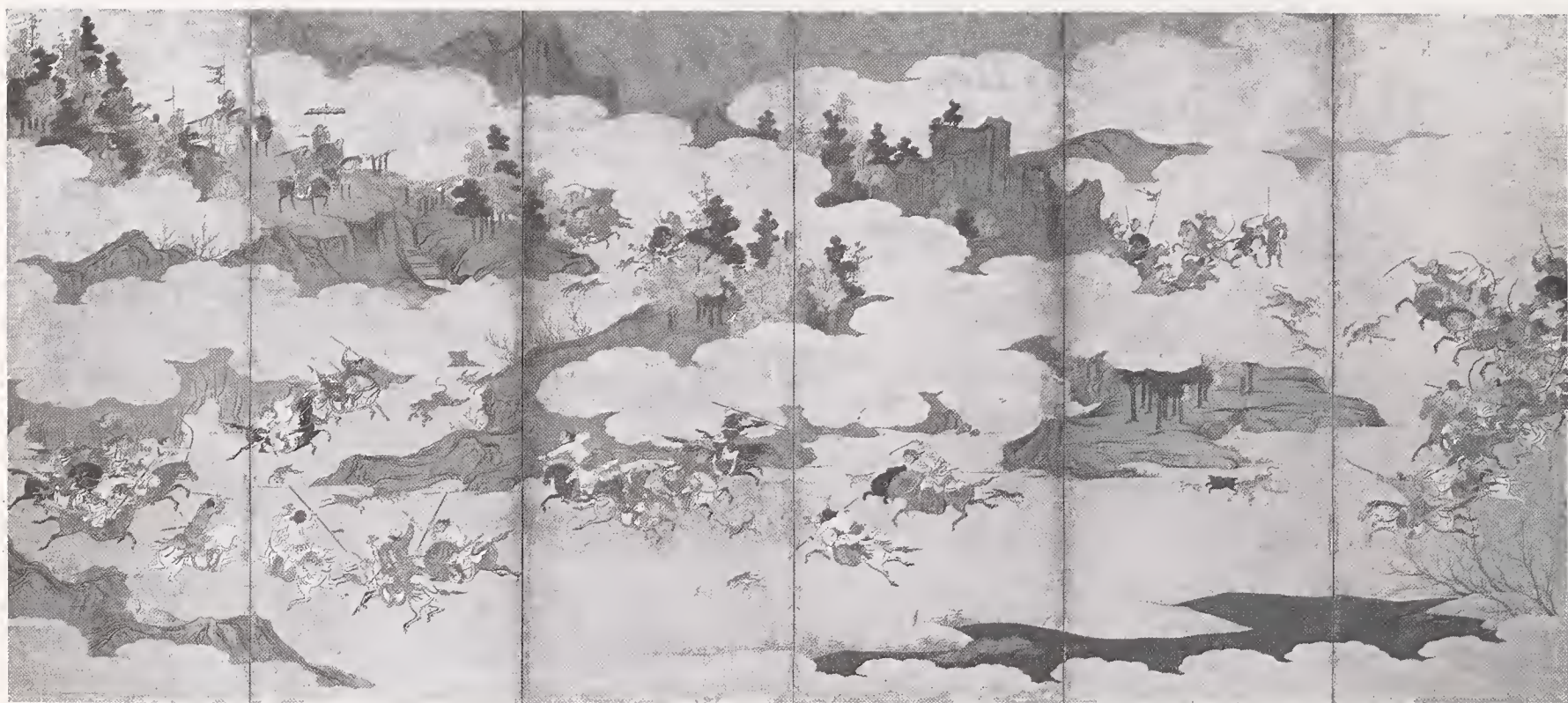








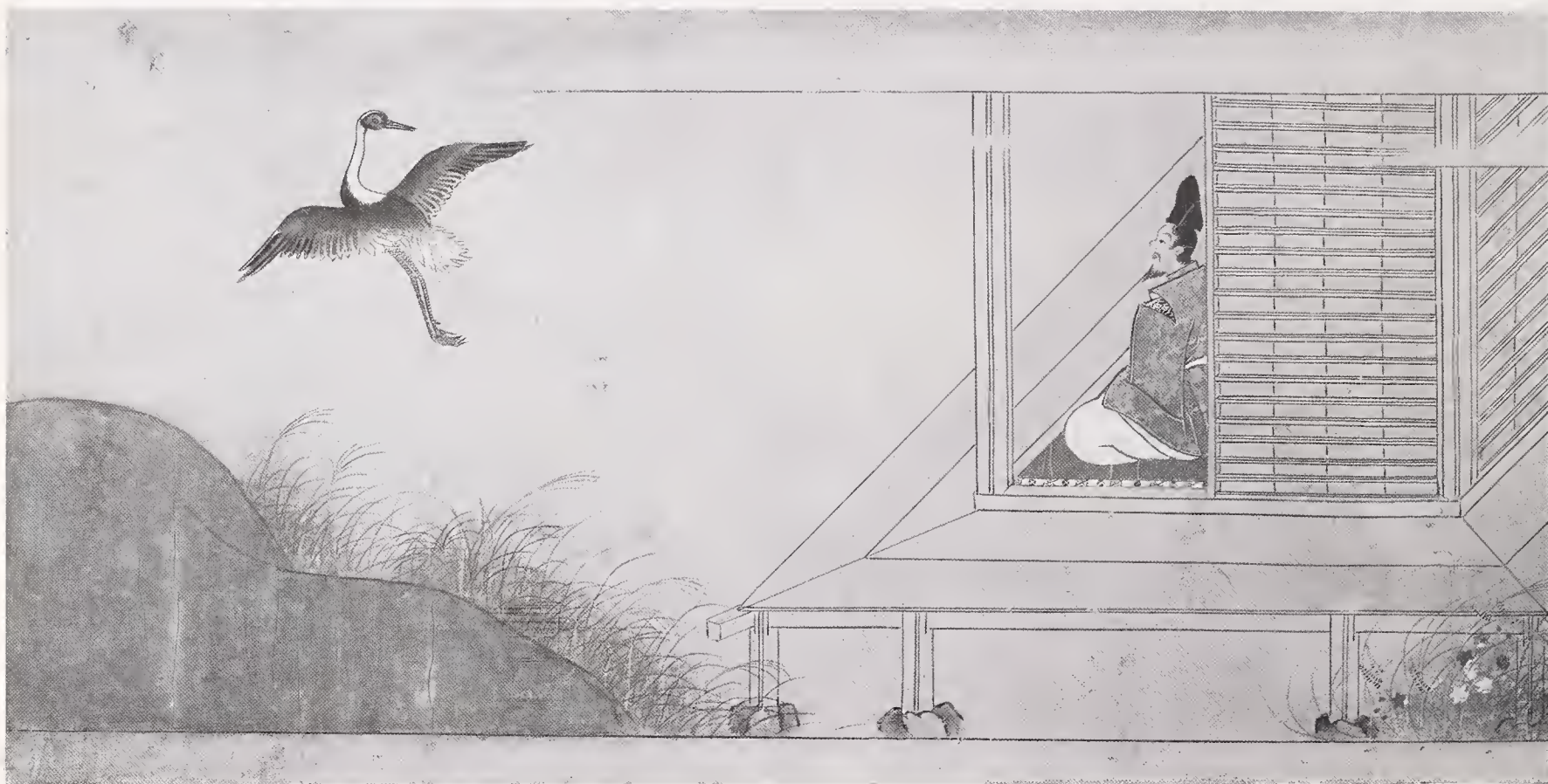




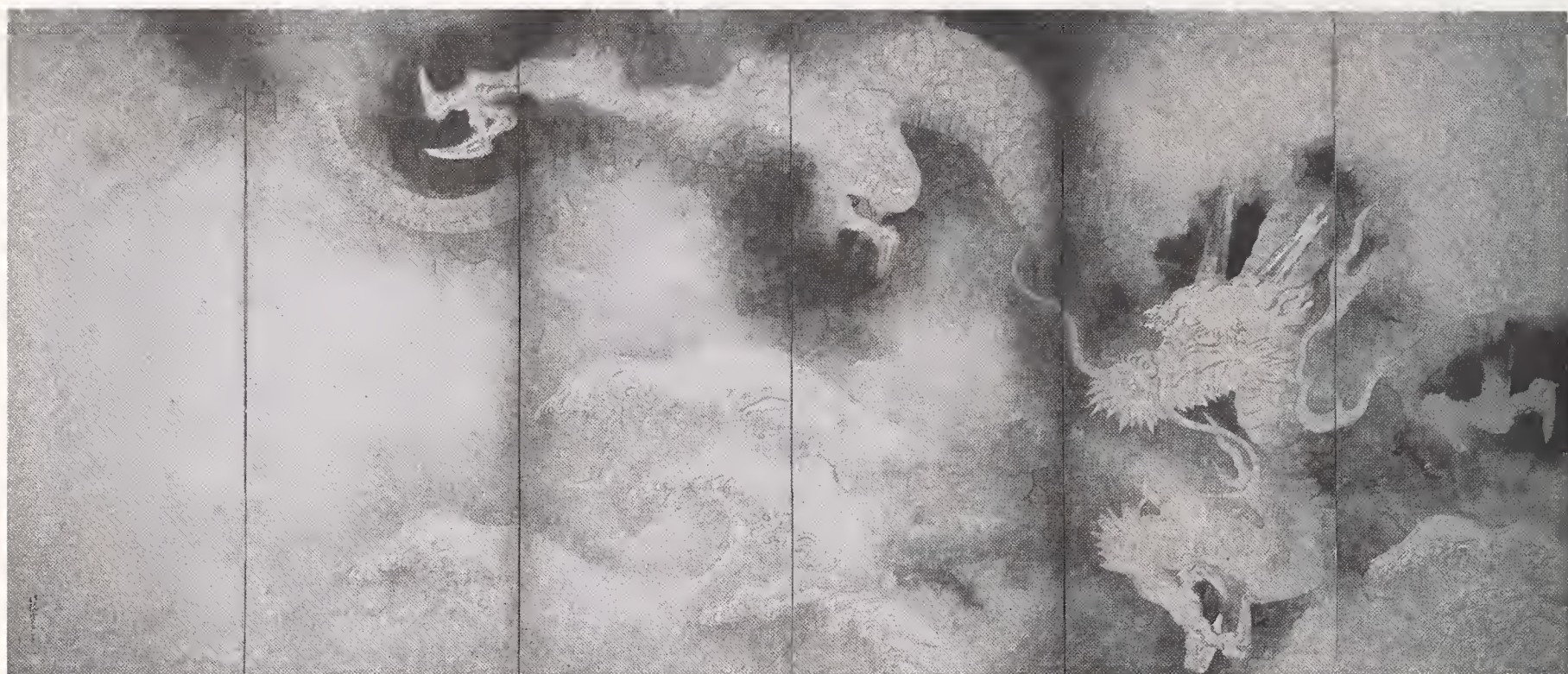


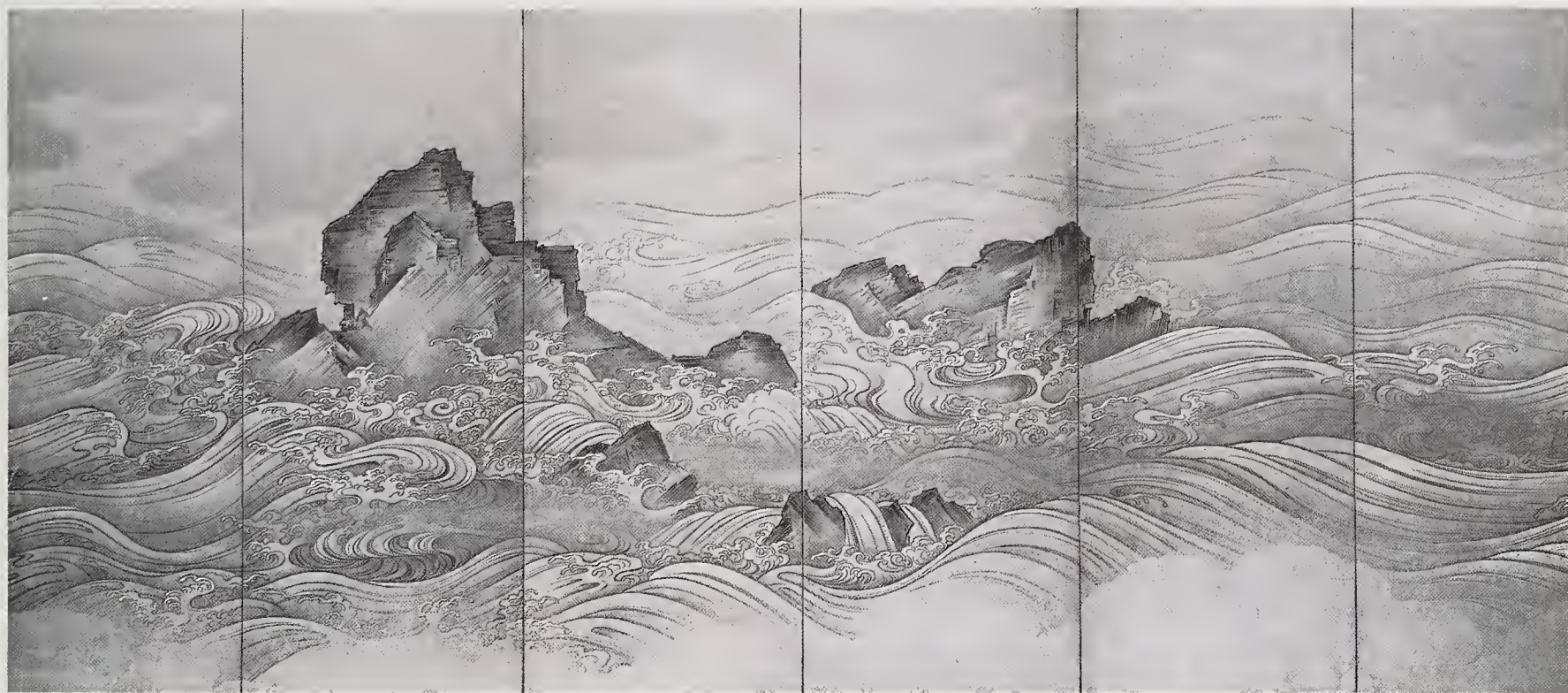














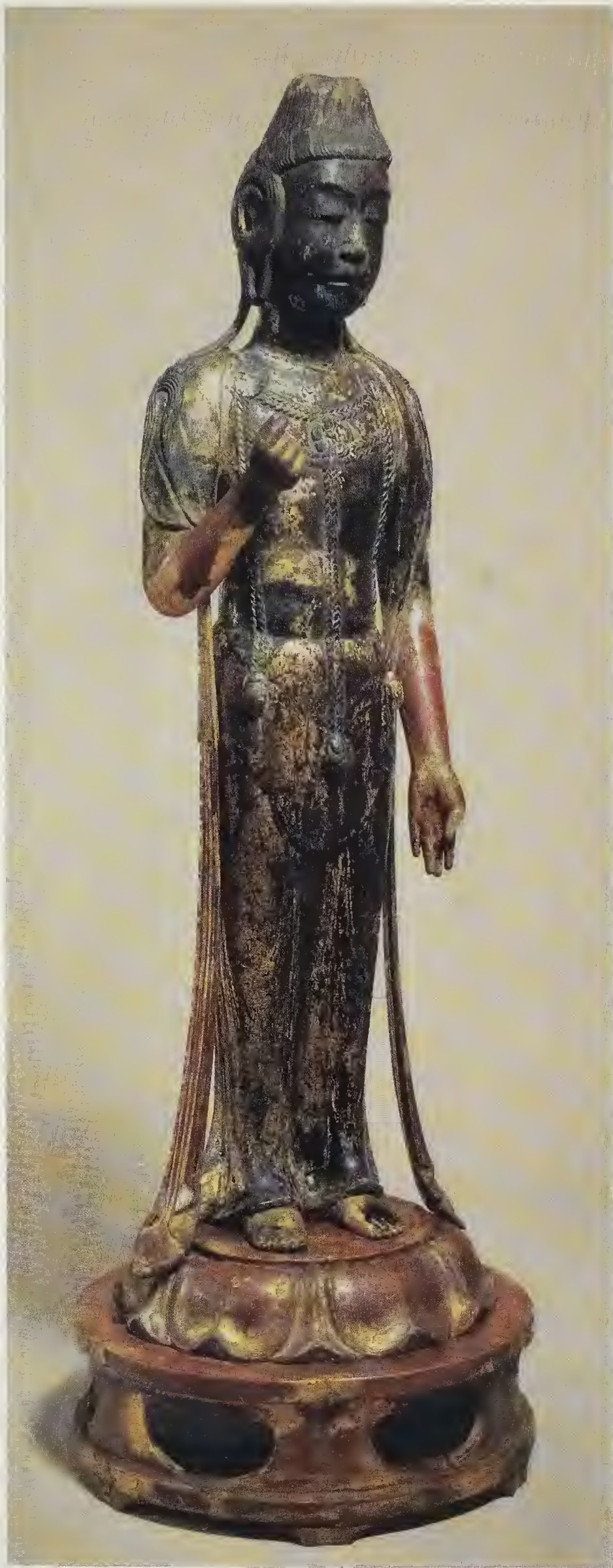


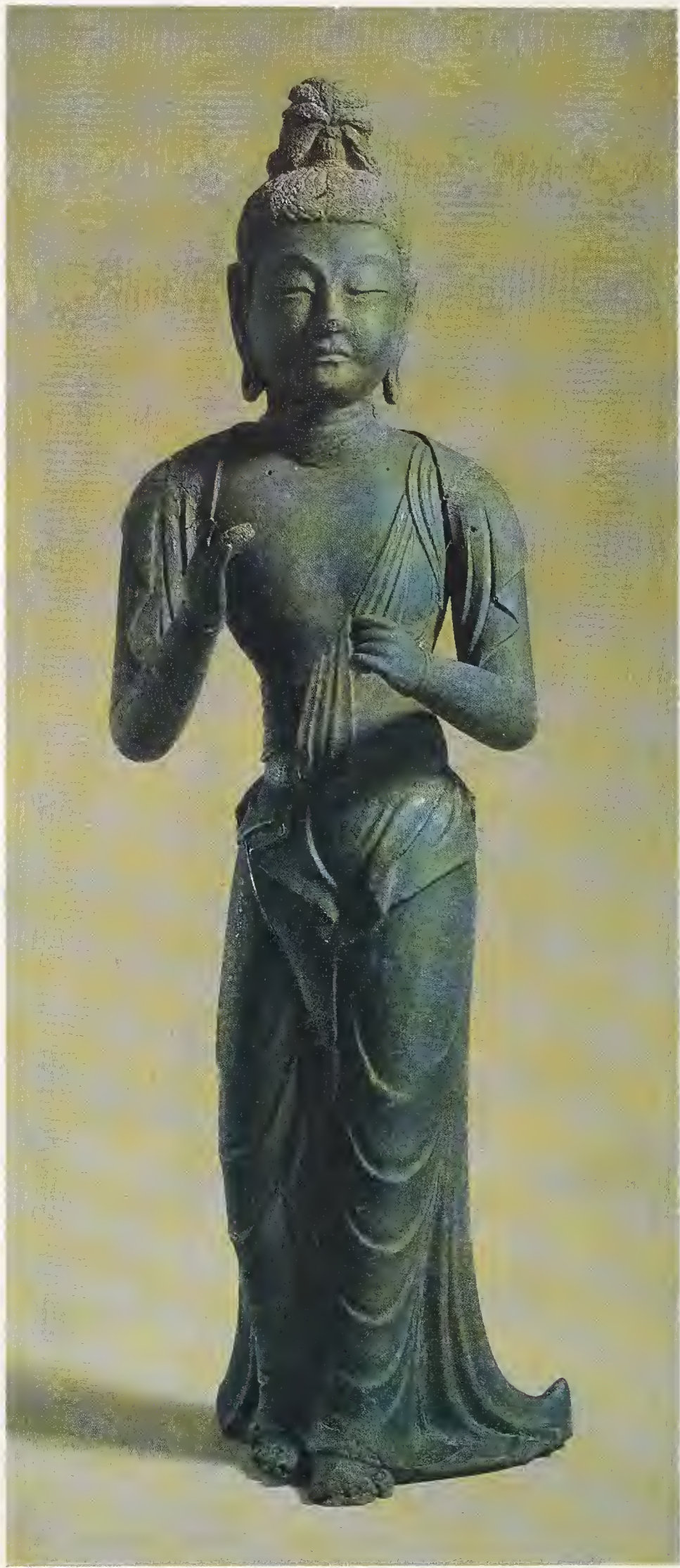




彫刻・工芸

SCULPTURE AND DECORATIVE ART

































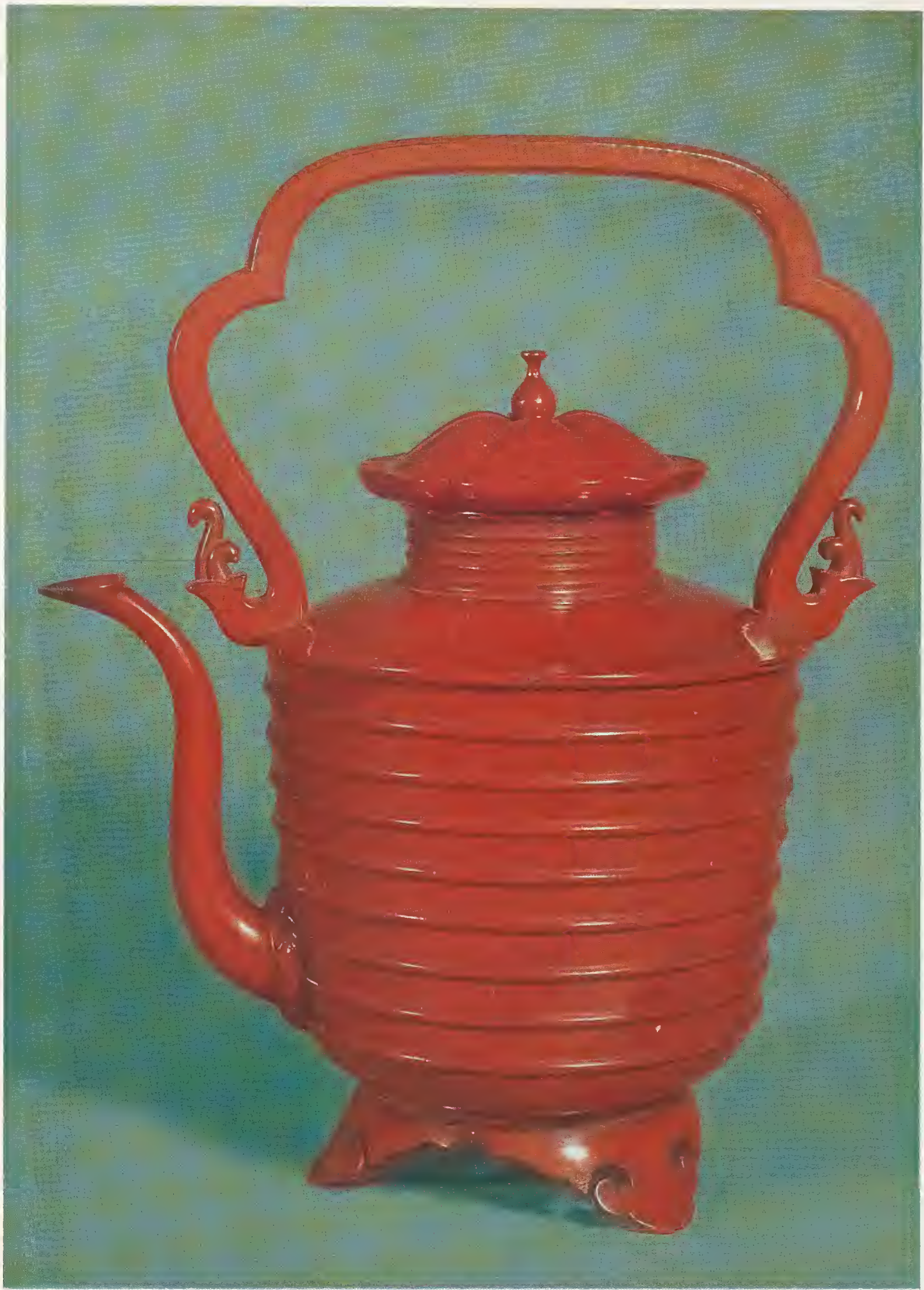
















































Explanation of Plates

- 1 BUDDHIST SUTRA, THE KAN FUGEN-KYŌ** 68.60
Gold and silver on blue paper; height, 25.4 cm. (10 in.); width, 769.0 cm. (14 ft. 8 5/8 in.)
Heian period, 900–1185

The *Kan Fugen-kyō*, Sūtra on Meditating of the Bodhisattva Fugen, is a one-fascicle sūtra believed to have been preached three months before the demise of the Buddha. In this sūtra the Buddha teaches how to meditate on the Bodhisattva Fugen and also how to repent the evils resulting from the actions of the six organs. Since the sūtra is a continuation of the *Fugen-bosatsu-kambob-bon*, of the *Hoke-kyō*, followers of the Tendai sect regarded it as the concluding sūtra of the *Hoke-kyō*. The sūtra was translated into Chinese by Dharmamitra of the Liu-Sung dynasty.

The frontispiece, painted in gold and silver on indigo paper, depicts the Bodhisattva Fugen seated on an elephant in the midst of a landscape. The vigorously painted clouds, trees and mountains are derived ultimately from T'ang dynasty Chinese landscapes.

- 2 HŌRŌKAKU MANDARA** 29.2
Color and gold on silk; height, 144.4 cm. (56 7/8 in.); width, 86.7 cm. (34 1/8 in.)
Heian period, 12th century

The iconography of the Hōrōkaku Mandara is based on descriptions found in Buddhist sūtras. Sakyamuni is seated within a tower preaching the Law, flanked by two white-bodied Bodhisattvas, each with twelve arms and four faces. Guardians of the Four Directions are grouped about the Wheel of the Law which is placed on a golden lotus standing before the tower. Four kneeling Bodhisattvas holding ritual implements flank the Guardian Kings. The single kneeling monk holding an incense burner in the left foreground marks the only variation in the symmetrical arrangement of the composition. Brilliant mineral colors, *kirigane* and delicate outline are used to depict the architecture, background, and Buddhist deities.

- 3 BODHISATTVA FUGEN** 63.6
Ink, color, gold and silver on silk; height, 155.6 cm. (61 1/4 in.); width, 83.1 cm. (32 3/4 in.)
Heian period, 12th century

The Bodhisattva Fugen, wearing a jeweled crown, is seated cross-legged atop a lotus throne on the back of his six-tusked white elephant. The expression of serene majesty on the Bodhisattva's face, as well as the sumptuously drawn jewelry and drapery details, result in a devotional image of extreme profundity. Images of this Bodhisattva, who was closely related to the Lotus Sutra in the Tendai Sect, were quite popular during the Heian period. Although the delicacy of the linear depiction is derived from earlier Heian traditions, there are also indications of a more powerful expression and new use of color that herald artistic developments that were to become characteristic during the succeeding Kamakura period. This image is one of the largest Heian paintings of Fugen known.

- 4 NYOIRIN KANNON** 61.6
Ink, color, silver and gold on silk; height, 77.7 cm. (30 5/8 in.); width, 40.5 cm. (16 in.)
Heian period, 12th century

The six-armed Bodhisattva is shown seated on a lotus throne before a double halo. Decorative clouds and miniature floral details symbolize a landscape background. A small image of Amida in the Bodhisattva's headdress, as well as the wheel of the Buddhist Law and the Jewel, symbolizing the deity's ability to respond to the prayers of the faithful, which are held in two of his hands, clearly identify this aspect of Kannon. The



elegant, pliant grace of the youthful figure and the careful attention to textile patterns, which are executed in silver paint and cut silver leaf, are typical of Buddhist icons painted during the Heian period. (The complete composition is reproduced on the left.)

- 5 RYŌKAI MANDARA** 66.4, 66.5
Gold on purple-dyed silk; height, 74.3 cm. (29 1/4 in.); width, 64.8 cm. (25 1/2 in.)
Heian or early Kamakura period, 12th century

Mandalas, or diagrammatic pictures representing the cosmic nature of Buddhas, Bodhisattvas and other divine beings, are

regarded as symbols of the universe and are used as an aid to meditation in Esoteric Buddhism. Two large mandalas, representing the Kongōkai and Taizōkai, frequently are mounted on permanent wooden screens at right angles to the axes of the image platform in the *kondō* of Shingon temples. The Kongōkai, or "diamond world," symbolizes the spiritual world, while the Taizōkai, or "womb world," symbolizes the material world. Innumerable Buddhist images and symbols are executed in delicate gold tracery on the purple-dyed silk ground. (Both the Kongokai and Taizokai mandala are reproduced on page 154.)

- 6 GOHIMITSU BOSATSU** 68.75
Ink and color on silk; height, 56.8 cm. (22 3/8 in.); width, 42.5 cm. (16 3/4 in.)
Kamakura period, late 12th or early 13th century

One of the most secret of the mandalas used by the Shingon sect of Esoteric Buddhism is the Gohimitsu Bosatsu, or the "Secret Five" Bodhisattva. The white-hued central image is Kongōsatta, who grasps a double-vājrā and a vājrā-bell in either hand. On the right is Aikongō (Passion), depicted in green and holding a banner staff. Behind Aikongō is the red-hued image of Yokukongō (Desire), who holds an arrow symbolic of the thrust of Kama, Love or Desire. On the left is Mankongō (Pride), yellow in color with both hands making vājrā-fists. Behind Mankongō is the white-hued Shōkukongō (Sense-joy), who embraces the central image of Kongōsatta. All five figures wear elaborately designed headdresses and are seated on a large lotus throne before a flame-bordered mandorla. The entire group is enclosed within a white disc. According to Buddhist texts, the Gohimitsu mandala is symbolic of the above-mentioned four causes of human distress embodied in the Bodhi-mind of Kongōsatta.

- 7 BODHISATTVA FUGEN AND ATTENDANTS** 63.14
Ink, color and gold on silk; height, 140.4 cm. (55 1/4 in.); width, 73.0 cm. (28 3/4 in.)
Kamakura period, 13th century



painted copies of sculptured images. This painting is based on a sculptured image of Fudō belonging to the Great Hōryūji Temple at Nara. The artist has relied on line alone, with little variation in width except in the drapery folds. Even though the painting is a copy of a three-dimensional image, there is no shading or any conscious attempt to suggest three-dimensionality. Only the arrangement of the planes of the pedestal give some indication of depth. A flaming halo painted in red appears faintly behind the image. Fudō, literally the "Immovable One," is one of the Five Great Myōō. He always is represented as extremely ferocious; in his right hand he holds a sword to smite the wicked; and in his left a lasso to catch and bind them.

9 DESCENT OF AMIDA AND THE HEAVENLY HOST 11.475

Ink, color and gold on silk; height, 162.5 cm. (64 in.); width, 159.3 cm. (62 3/4 in.)

Kamakura period, early 14th century

Followers of the Pure Land Sect believe that Amida will descend from the Western Paradise to receive the spirit of anyone who has died invoking his name. In this version Amida, surrounded by Bodhisattvas and Celestial Musicians, is depicted descending on swirling white clouds. The draperies of Amida and the attendants are beautifully decorated in delicate *kirikane*. Golden rays emanating from the Buddha's halo unite the composition and focus attention on the Buddha's compassionate expression. This Raigō scene, or Descent of Amida and the Heavenly Host, is unusually large.

10 PORTRAIT OF SAIGŪ NYŌGO YOSHIKO FROM THE THIRTY-SIX MASTER POETS SEATED ON MATS SCROLL 50.24

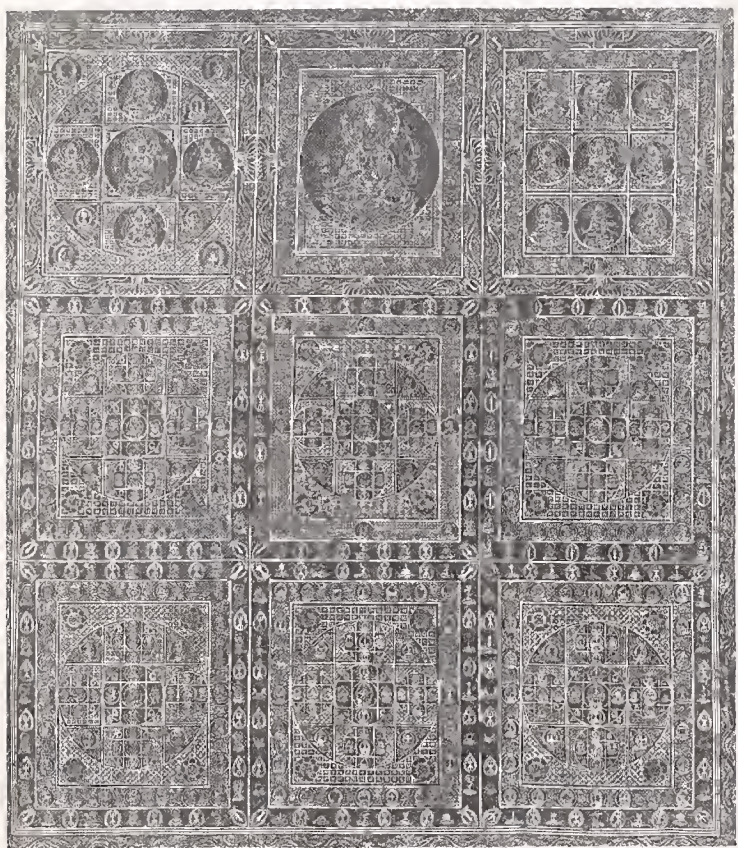
Attributed to Fujiwara Nobuzane, 1176-ca. 1265

Ink and color on paper; height, 27.9 cm. (11 in.); width, 51.1 cm. (20 1/8 in.)

Kamakura period, 13th century

During the Heian period the works of thirty-six poets and poetesses were established as classics. The poets and poetesses were raised almost to the position of deities and their portraits were often painted to serve as examples to students of literature. This portrait of the poetess Saigū Nyōgo Yoshiko is one of three portraits in the Freer collection attributed to Fujiwara Nobuzane. The artist was the son of Takanobu, who was also famous as a portrait painter. Only the head of the poetess is visible amid the sumptuous abstract pattern of textile designs created by the folds of her multilayered robes. A biography of the poetess, together with one of her poems, appears at the right of the painting. The calligraphy is attributed to Fujiwara-no-Tameie.

(The portrait of Minamoto no Kintada appears on plate 70; that of Onakatomi no Yorimoto is reproduced below.)



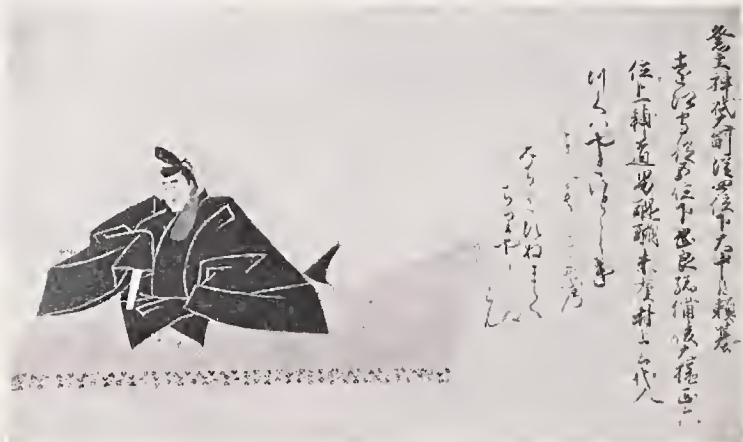
Fugen is the Bodhisattva of all-pervading goodness and special patron of believers in the Lotus Sūtra. He is the right-hand attendant of Sakyamuni Buddha, and usually is contrasted with Manjusri (Monju) who represents the knowledge, wisdom and enlightenment of the Buddha. In this painting, Fugen is clothed in a princely costume and rides on a six-tusked elephant, symbol of sagacity and prudence. Two Bodhisattvas, ten female deities, a young boy, and two Heavenly Kings, drawn in slightly smaller scale, flank the central image. The growth of the Yamato-e tradition is apparent in the intrusion of purely Japanese style female attendants, who apparently have no canonical justification. The extensive use of *kirikane* also is noteworthy. Bold use of line and color in the depiction of the figures is indicative of a Kamakura date.

8 FUDŌ MYŌŌ 57.9

Ink and light color on silk; height, 167.5 cm. (65 15/16 in.); width, 117.5 cm. (46 1/4 in.)

Kamakura period, 12th-13th century

In Mikkyō, or Esoteric, Buddhism, where there were numerous deities in the pantheon, it was customary for artists to make



11 MIRACLES PERFORMED BY JIZŌ 07.375a

Ink and color; height, 30.5 cm. (12 in.); width, 1431.9 cm. (563 13/16 in.)

Yamato-e school

Kamakura period, 13th century

Jizō, one of the most prominent Bodhisattvas in popular Mahayana Buddhism, is the embodiment of compassion and service to mankind. He is the guardian of children and protector of travelers and warriors; he intervenes in Hell for the

sake of those suffering there. In this detail from the handscroll, showing several rooms of the palace, a lady and nobleman are depicted in intimate conversation. In the adjoining room at the right, a lady is peering at the couple through a hole she has made in the paper-covered screen. The vigorous brushwork and interest in anecdotal detail are typical of Yamato-e painting during the Kamakura period. This handscroll is the earliest example of the subject known.

12 THE LIFE OF KŌBŌ-DAISHI 66.10

Ink, color and gold on paper; height, 32.5 cm. (12 3/4 in.); length, 665.0 cm. (21 ft. 9 in.)

Yamato-e school

Kamakura period, late 13th century

Kōbō-daishi (774–835) was the founder of the Shingon Sect in Japan. He was initiated into the doctrines and rituals of esoteric Buddhism during a trip to China, and on his return to Japan in 806 established the Shingon center at Mt. Koya and the Tōji in Kyoto.

The brisk brush drawing in this detail from the handscroll, one of a pair, depicts the preparation of food for a banquet of 500 monks following Kōbō-daishi's ordination. The witty, animated figures are typical of Yamato-e school narrative handscrolls of the Kamakura period.

(The complete handscroll is reproduced on pages 155, 156.)

13 ILLUSTRATED BIOGRAPHY OF PRIEST IPPEN 59.18

Ink and color on paper; height, 30.5 cm. (12 in.); width, 205.8 cm. (8 ft.)

Yamato-e school

Kamakura period, 14th century

Ippen (1239–1289) was a Buddhist priest who founded the Ji sect. He joined the priesthood at the age of fourteen, eventually becoming a devout Pure Land Buddhist. Because of his country-wide missionary tours, Ippen sometimes is referred to as the Wandering Sage. This short handscroll, a fragment of an illustrated biography of Ippen, deals with Taa, one of Ippen's disciples who traveled throughout the country proselytizing at the same time. Taa is shown visiting the Zenkōji

Monastery in Nagano. The animated, sometimes satirical, representations of both laymen and monks successfully evoke the variegated pageant as well as the noise and bustle of a Japanese temple courtyard.

(The complete handscroll is reproduced on page 156.)

14 HISTORY OF THE YŪZŪNEMBUTSU SECT

58.11, 59.13

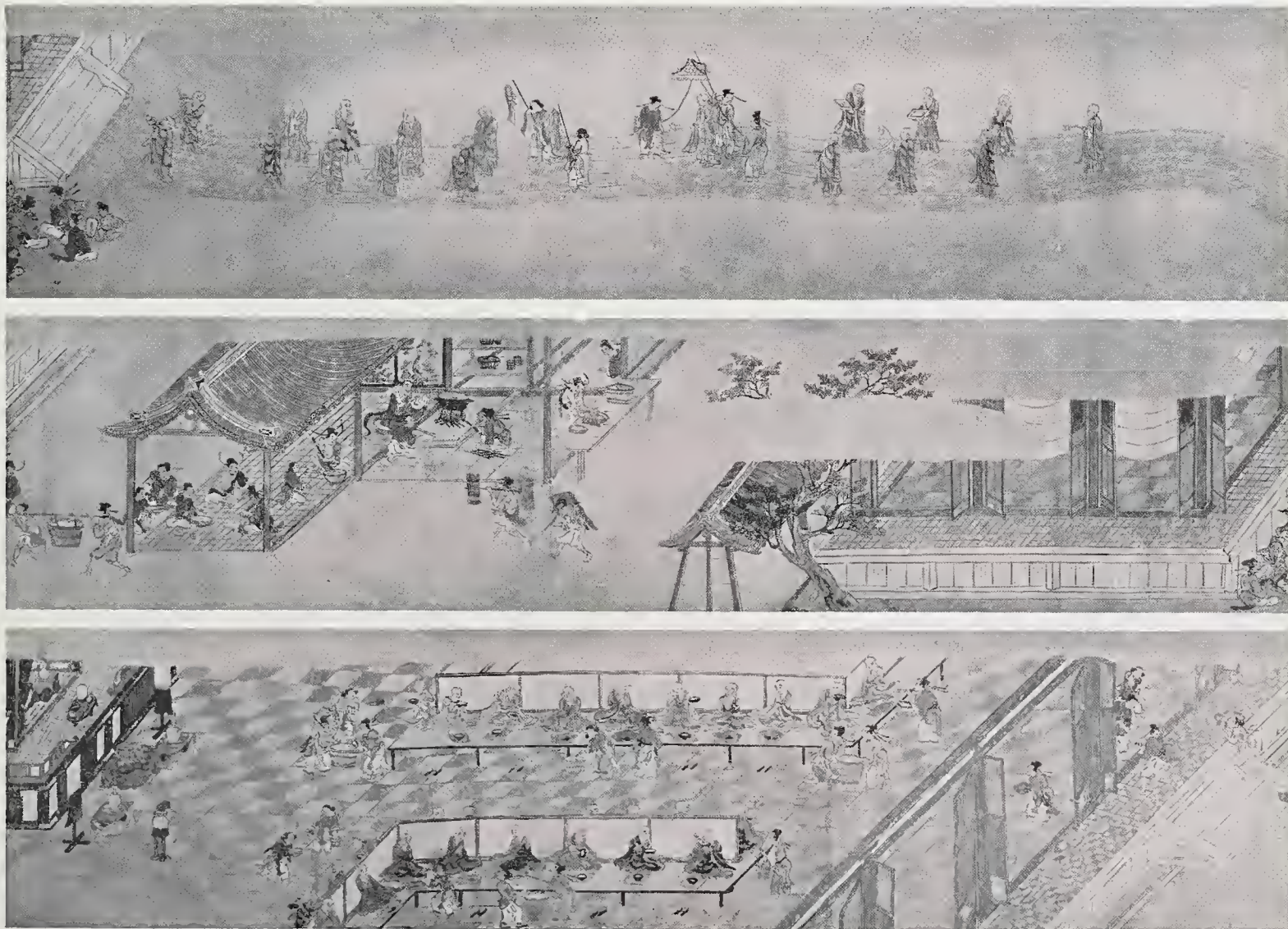
Ink, color and gold on paper; height, 29.0 cm. (11 7/16 in.); length, 1416.3 cm. (46 ft. 5 5/8 in.); height, 26.7 cm. (11 5/16 in.); length, 1116.1 cm. (38 ft. 7 13/16 in.), respectively

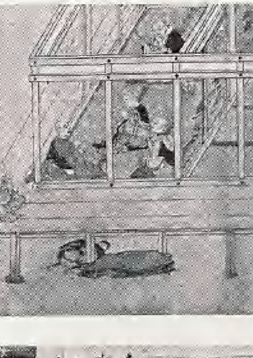
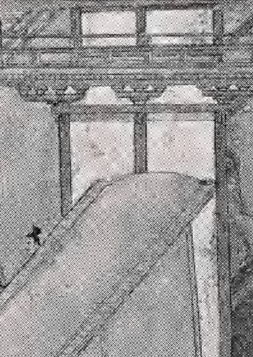
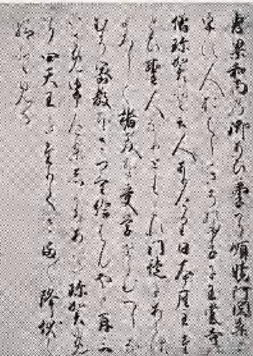
Yamato-e school

Kamakura period, 14th century

Many narrative picture handscrolls, commonly called *emaki-mono*, were painted during the twelfth to fourteenth century. One of the most popular of these handscrolls depicted the history of the evangelical Yūzūnembutsu sect founded by Ryōnin Shōnin (1072–1132). Ryōnin taught that recitation of Amida Buddha's name was the only means of attaining the goal of rebirth in paradise. The earliest Yūzūnembutsu handscroll still extant is dated 1314. The first of two details, from the Freer version dated 1329, depicts Ryōnin as a young man. He is said to have been so earnest in his search for a true understanding of Buddhism that, prior to becoming a monk, he visited a temple on Mt. Heian for 1,000 consecutive days. The second detail illustrates a miraculous event said to have taken place during the Shōka era (1257–1258). During an epidemic, a village leader dreamt that a company of demons, including the God of Epidemics, attempted to force the gate of his home. The village leader told the demons that his family was about to begin a special Nembutsu service, and as a result, the God spared the family. The Yūzūnembutsu handscrolls are also represented by a fine specimen in the collection of the Seiryōji in Kyoto and by two rolls divided between the Chicago Art Institute and the Cleveland Museum of Art. There is also a woodblock printed version in Japan, which is a landmark of Muromachi period woodblock printing.

(Part of the handscroll is reproduced on page 156.)





15 KEMPŌ POETRY COMPETITION 06.4

Ink and color on paper; height, 32.6 cm. (12 13/16 in.); width, 668.7 cm. (263 5/16 in.)

Yamato-e school

Namboku-chō period, 14th century

According to the inscription, many worshippers were gathered for an evening service at the Tohoku-in when pairs of people from different trades and professions held a poetry contest, basing their poems on the moon shining in a clear sky. The detail selected for illustration depicts an elderly man and merchant. The old man is carrying a bundle of faggots to replenish the fire with which he is evaporating sea water to make salt. The merchant is seated on the ground, his pack behind him, and a large umbrella by his side. Thin, disciplined outlines reinforced by washes of bright color capture the animated gestures of the figures in traditional Yamato-e style. This painting is based on an earlier version dating from the Kempō period (1213–1218).

16 PRINCE SHŌTOKU AS THE BODHISATTVA JIZŌ 62.13

Ink and color on silk; height, 124.7 cm. (49 1/8 in.); width, 68.9 cm. (27 1/8 in.)

Yamato-e school

Namboku-chō period, late 14th century

Shōtoku-taishi is so revered by the Japanese people that a cult of worship has grown up around him. Images of Shōtoku as a young boy, illustrated biographies and mature portraits are found in Japanese museums and temples. This image of Shōtoku dressed in pilgrim's robes and holding the pilgrim's staff usually associated with the Bodhisattva Jizō is somewhat unusual. His introspective expression and youthful, gentle appearance suggest that the portrait actually represents Shōtoku as Jizō. The brush drawing in the robes and figure is strong and assured. A delicate wood-grain pattern appears on Shōtoku's costume. Equally delicate are the sprigs of chestnut on the tree in the upper right corner of the painting.

14th–early 15th century

Gradually followers of Shintō, the ancient faith of Japan, were able to resolve earlier conflicts with devout Buddhists. A series of mandala, indicative of the closer relationship between the two religions, are diagrams of deities in the form they assumed in nature. Landscape rather than anthropo-



17 PORTRAIT OF KASUGA WAKAMIYA 64.13

Ink, color and gold on silk; height, 85.3 cm. (33 5/8 in.); width, 39.6 cm. (11 9/16 in.)

Yamato-e school

Namboku-chō–Ashikaga period, 14th century

The image of Kasuga Wakamiya, a minor deity belonging to the Shintō shrine Kasuga Jinja in Nara, was frequently represented in the guise of a noble youth. In this painting, the boy-deity is clothed in voluminous court robes and holds a sceptre in one hand. His long black hair hangs down well below his knees in two sidelocks, adorned with ornamental tassels. The appealing, almost shy expression on the youth's face lends the image a sense of noble dignity. A rocky plateau, tilted slightly forward, forms a natural pedestal for the deity.

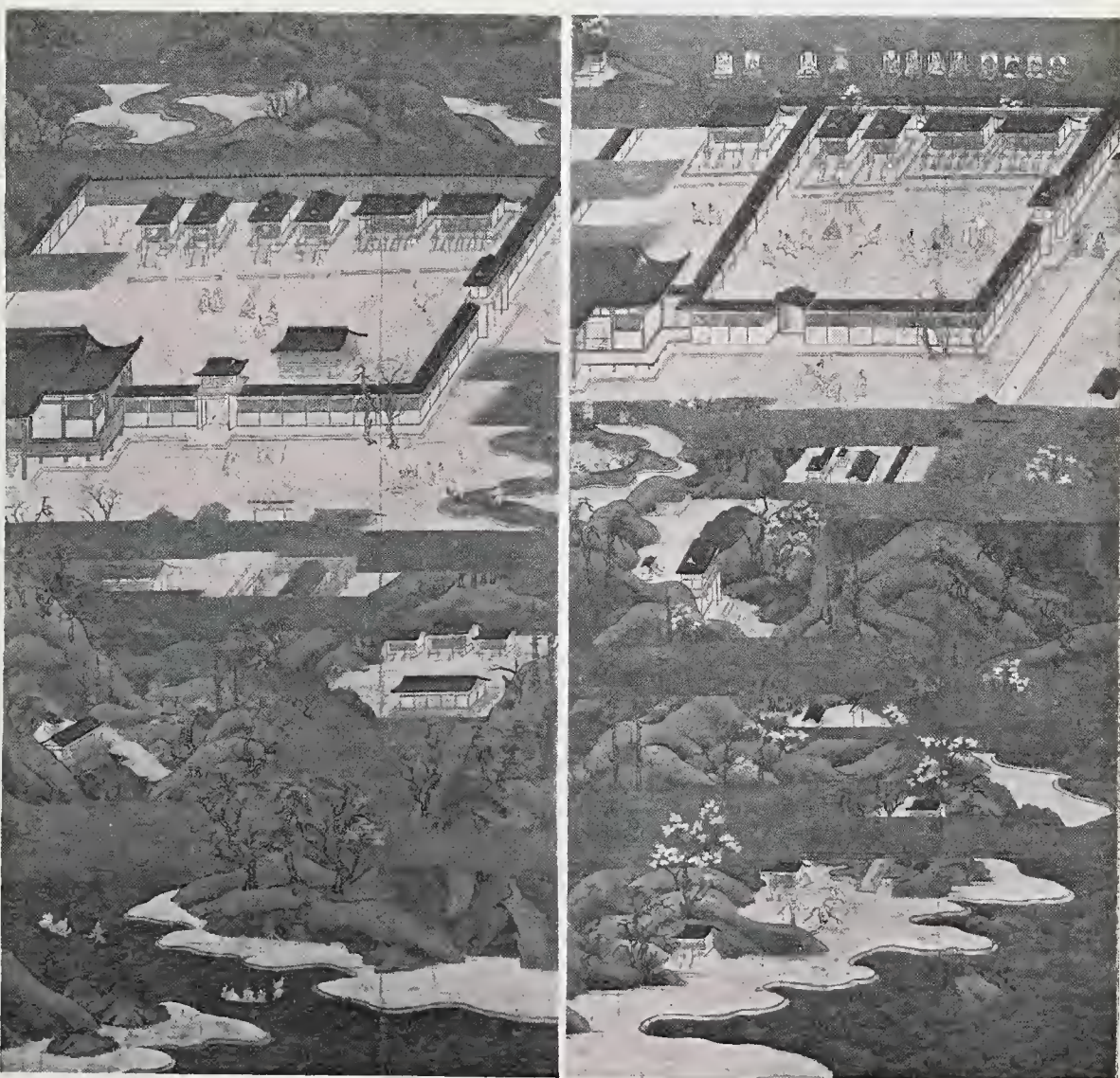
(The complete composition is reproduced on page 157.)

18 KUMANO MANDARA 58.17

Ink, color and gold on silk; height, 117.7 cm. (45 3/8 in.); width, 59.6 cm. (23 1/2 in.)

Yamato-e school

Namboku-chō–Ashikaga period, late



morphic figures are the principal elements depicted. These three paintings represent the three sacred mountain shrines of Kumano: Nachi with its famous waterfall, the New Shrine and the Main Shrine. Landscape mandala such as these are syncretic, drawing on the Shintō expression of nature with the addition of small Buddhist and Shintō images over their respective shrines. This set of three paintings is particularly unusual, since the shrines usually are represented together in a single scroll. The colorful landscape style in the Yamato-e tradition is based on Chinese T'ang dynasty prototypes; the artist has cleverly made use of mica to indicate the glistening sand within the compounds and along the walks of the shrines. (The two remaining paintings of the set are reproduced on page 157.)

19 ARHAT 04.297

Attributed to Ryōzen

Ink and color on silk; height, 113.1 cm. (40 9/16 in.); width, 58.8 cm. (23 1/8 in.)

Namboku-chō-Ashikaga period, late 14th, early 15th century

In later Buddhist theology, especially in the Zen sect, Arhats were revered as saints who had attained both wisdom and occult powers, but who refrained from entering Nirvāṇa in order to sustain the Buddhist law until the coming of Maitreya. Arhats usually are somewhat grotesque in appearance, reflecting their intense inner struggle to attain salvation. In this painting, one of a set of sixteen in the Freer Gallery collection, the Arhat is shown seated, running a Buddhist rosary through his fingers with lips parted as if reciting. A ferocious figure carrying a sword stands at his side. Although the painting is unsigned, it has been attributed to Ryōzen, an artist who was active during the late 14th-early 15th century.

(The paintings of all sixteen Arhats are reproduced on pages 158-159.)

20 KANNON ON A ROCK 68.61

Attributed to Mokuan Reien, fl. early 14th century

Ink on silk; height, 103.0 cm. (40 1/2 in.); width, 41.0 cm. (16 1/8 in.)

Muromachi-Suiboku school

Ashikaga period, 14th century

Mokuan was a pioneer of pure ink painting in Japan. A Zen monk, he traveled to China some time between 1326 and 1329, and remained there for the rest of his life. The informal, almost nonchalant attitude of the Goddess of Mercy in this painting is in accord with Zen ideals. A few, simple lines and washes depict the figure, robes, and rocky cliff. The encomium at the top of the painting was written by Liao-an Ch'ing-yü (1288-1363).

21 FUGEN 04.202

Takuma Eiga, ca. 1310



Ink and light color on silk; height, 67.7 cm. (26 5/8 in.); width, 41.1 cm. (16 3/16 in.)

Muromachi Suiboku school

Ashikaga period, 14th century

Although Eiga is an important precursor of Japanese monochrome ink painting, little is known of his background and training. In this small hanging scroll depicting the Bodhisattva Fugen, the artist combined precise, fine outline drawing in the figure of the Bodhisattva and his elephant, with more bold, racing line in the foreground rock and tree. Equally important is the casual attitude in which Fugen is shown seated on the back of his elephant reading. The more formal hieratic type of

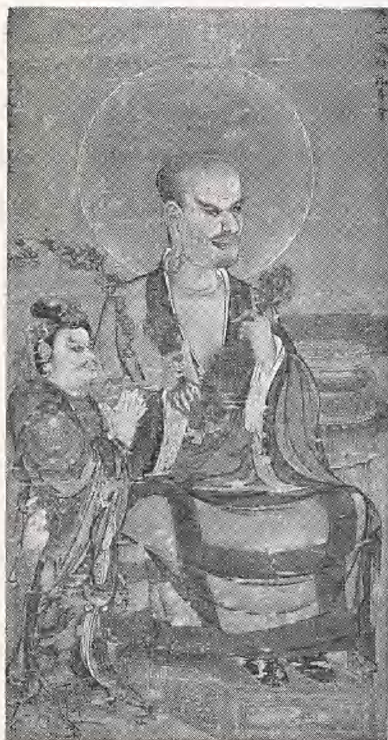




image meant solely to be worshipped has been replaced by an almost humorously irreverent figure which reflects the influence of Zen Buddhist tenets. Only the simply outlined halo suggests the divine status of the long-haired Bodhisattva. Eiga's seal is affixed in the lower left corner of the painting. (The complete composition is reproduced on page 158.)

22 BOY ON A WATER BUFFALO 66.16

Attributed to Sekkyakushi, fl. late 14th, early 15th century

Ink on paper; height, 97.2 cm. (38 1/4 in.); width, 35.6 cm. (14 in.)

Muromachi Suiboku school

Ashikaga period, 14th–15th century

The artist Sekkyakushi remains somewhat elusive; little is known of his life and his paintings are quite rare. He may have been a pupil of Minchō (1352–1431), a noted ink painter who lived in Tōfukuji Temple in Kyōto. The composition of this scroll is based on a series of abrupt diagonals, introduced by the fragmentary tree branch, repeated by the boy astride the buffalo and echoed in the repoussoir embankment in the lower foreground. In contrast to the bold brushstrokes in the branch and embankment, the boy as well as the buffalo are rendered with more precise although still abbreviated detail. The artist's seal appears in the lower left corner.

23 KANZAN 60.23

Kaō, fl. 14th century

Ink on paper; height, 102.5 cm. (40 3/8 in.); width, 30.9 cm. (12 3/16 in.)

Muromachi-Suiboku school

Ashikaga period, 14th century

Kaō, a Zen priest, was one of the first Japanese artists to depict Zen subjects in pure ink. Little is known of the artist's life, and only a few paintings from his hand are still extant. Zen painters were fond of depicting Kanzan, a Chinese monk who lived during the T'ang dynasty. Kanzan is said to have stayed occasionally at the Kuo-ch'ing-szu on T'ien-t'ai-shan, where he met another monk, of equally carefree temperament, named Jittoku. The two were often depicted together. In this scroll, Kanzan stands with arms carelessly folded across his back, his disheveled hair and tattered garments indicated by the most economical of brush strokes. The keen intellectual personality of the monk is deftly revealed in his alert facial expression. Two of Kaō's seals are affixed in the lower right corner of the painting.

24 ORCHIDS AND ROCK 67.10

Gyokuen Bompō, 1344–ca. 1420

Ink on paper; height, 84.4 cm. (33 1/4 in.); width, 35.5 cm. (14 in.)

Muromachi-Suiboku school

Ashikaga period, 15th century

Gyokuen Bompō is famous both as a Zen monk and as a painter. He lived first in Kamakura, and then served as head priest in several Zen temples before becoming head of Nanzenji, the great Zen temple complex in Kyōto. Bompō specialized in painting orchids in monochrome ink. He was influenced by the work of Hsüeh-ch'uang, a Chinese artist who worked during the Yüan dynasty. The basically calligraphic treatment of every element of the composition characterizes both Chinese and Japanese painting of this tradition. Bompō's signature and seal appear on the left side of the painting.

25 LANDSCAPE 05.268

Gakuō Zōkyū, fl. 1500

Ink and light color on paper; height, 80.7 cm. (31 3/5 in.); width, 35.0 cm.

(13 3/4 in.)

Muromachi-Suiboku school

Ashikaga period, early 16th century

Gakuō was a Zen priest whose paintings were influenced by the ink technique of the *suiboku* master Shūbun. The highly stylized treatment of the

mountains as bits of crumpled paper is characteristic of his work. The towering composition, based ultimately on landscapes of the Che school in China, here is handled with a somewhat paradoxical interest in moist, enveloping atmosphere and abstract light and dark patterns.

26, 27 LANDSCAPE 58.4, 58.5

Sesshū Tōyō, 1420–1506

Ink and color on paper; height, 161.0 cm. (63 1/2 in.); width, 351.2 cm. (138 1/2 in.)

Muromachi-Suiboku school

Ashikaga period, 15th–16th century

This pair of six-fold screens formerly was in the Kuroda family collection. The landscapes of the four seasons resemble those of the Che school in Ming dynasty China. The mountains and rocks are depicted with layers of soft, undulating ink strokes, some dark, others light. This technique is quite different from Sesshū's usual style. Another notable feature is the use of a low foreground which rises into the distance. The gradual and continuous movement differs from the more abrupt transitions into space found in other paintings by Sesshū. There are slight touches of color. Small Chinese-robed figures wander through the idealized landscapes.

28 FLOWERS AND BIRDS 53.94, 53.95

Sesshū Tōyō, 1420–1506

Ink and color on paper; each screen: Height, 161.9 cm. (63 3/4 in.); length, 359.5 cm. (11 ft. 9 1/2 in.)

Muromachi-Suiboku school

Ashikaga period, 15th century

During his trip to China, from 1467 to 1469, Sesshū was able to meet contemporary Chinese artists and study their works. The influence of his visit is apparent in his bird, flower and landscape paintings. Stylistic similarities in screen paintings believed to be by Sesshū depicting birds and flowers suggest that they all were painted when the artist was in his 70's. This pair of six-fold screens representing birds and flowers of the four seasons is painted in a realistic manner, combining black and white with areas of color. The left screen depicts spring and summer, which Sesshū has symbolized by two pheasants on a lush riverbank. The right screen, depicting autumn and winter, has geese and egrets dramatically juxtaposed with gnarled pine trees. The simplicity of the snow-covered mountains contrasts with the detailed treatment of birds and flowers in the foreground.

(The second screen of the pair is reproduced below.)

29 THE FOUR ACCOMPLISHMENTS 63.12, 63.13

Kanō Eitoku, 1543–1590

Ink on paper; height, 154.0 cm. (60 5/8 in.); width, 354.0 cm. (11 ft. 7 3/8 in.)

Kanō school

Momoyama period, 16th century

Working under the indulgent patronage of the warlords Nobunaga (1534–1582) and Hideyoshi (1536–1598), Eitoku undertook vast decoration projects in the great feudal castles of the Momoyama period. His bold, spectacular designs be-



speak the unusual splendor that characterized the art of the period. The Four Accomplishments—chess, calligraphy, painting and psaltry—originally were cultivated by Chinese literati. In this pair of six-fold screens, the figures wear Chinese costumes and are depicted in monochrome ink. Eitoku's brushwork, broader and more patterned than Chinese prototypes, establishes rocks, trees and figures with a fundamental concern for abstract tonal patterns. There is little indication of depth as the scholars pursue their activities within a shallow foreground stage space.

(The complete compositions of both are screens reproduced on page 161.)

30 BIRDS IN A LANDSCAPE

56.17, 56.18

Attributed to Kanō Sanraku, 1559–1635

Ink and color on paper; each screen: height, 139.4 cm. (54 7/8 in.); width, 356.8 cm. (140 1/2 in.)

Kanō school

Momoyama period, late 16th–early 17th century

Sanraku was born into a military class family in Ōmi, and lived most of his life in Kyoto. As a youth he served as a page in the court of the great warlord, Toyotomi Hideyoshi (1536–1598). According to tradition, it was Hideyoshi himself who noted Sanraku's artistic ability and had him apprenticed to Kanō Eitoku (1543–1590). The youth was adopted by Eitoku and continued to serve as decorator under Hideyoshi after Eitoku's death. Sanraku was a brilliant craftsman, working in a wide range of techniques and styles. In this pair of six-fold screens attributed to him, he organized the composition on a series of undulating lines. Pines and willows flanking either end of the screens stabilize the movement, yet complement the rough-hewn rocks and precise birds and flowers.

(The complete compositions of both screens are reproduced on page 161.)

31, 32 FOREIGNERS

65.22, 65.23

Ink, color and gold on gold-leafed paper; height, 152.0 cm. (59 7/8 in.); width, 331.0 cm. (10 ft. 11 in.)

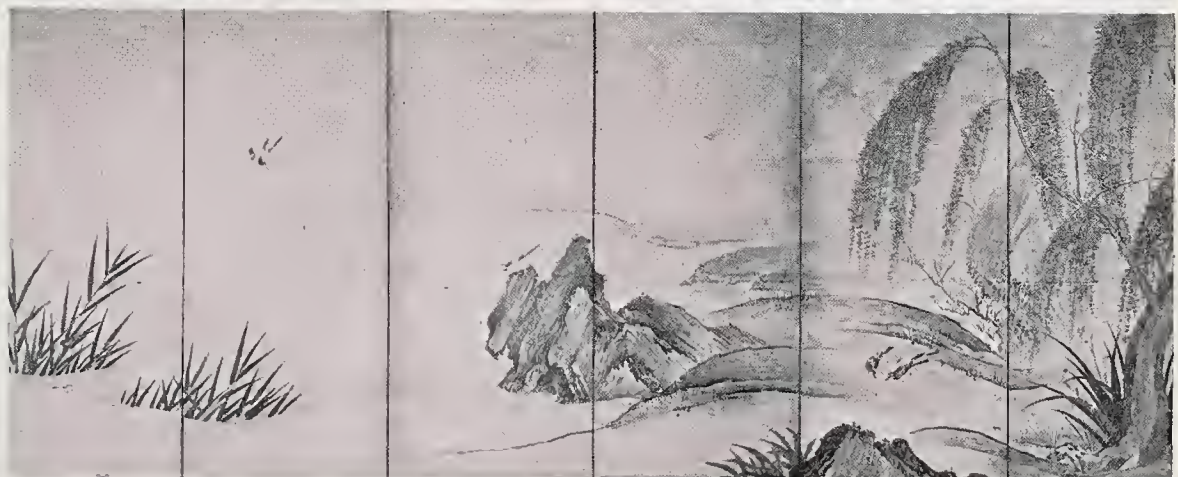
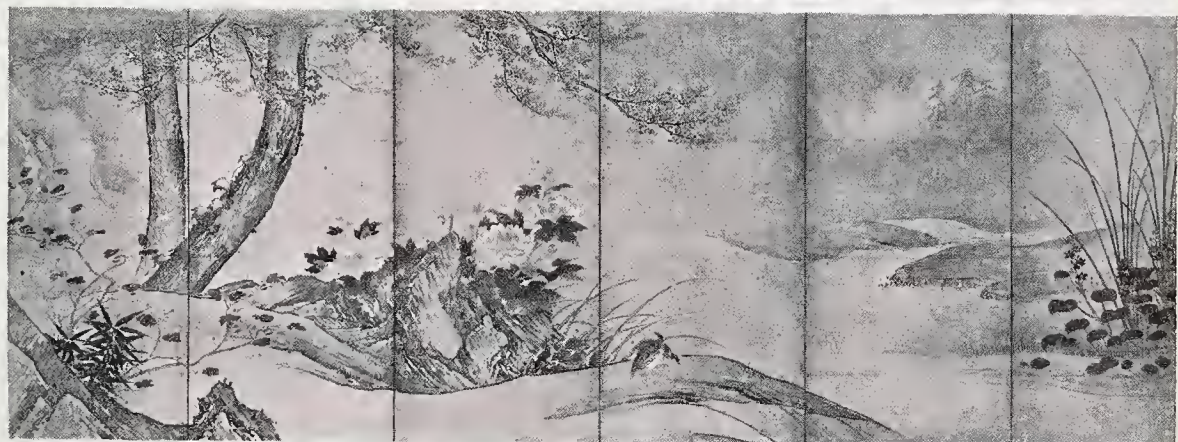
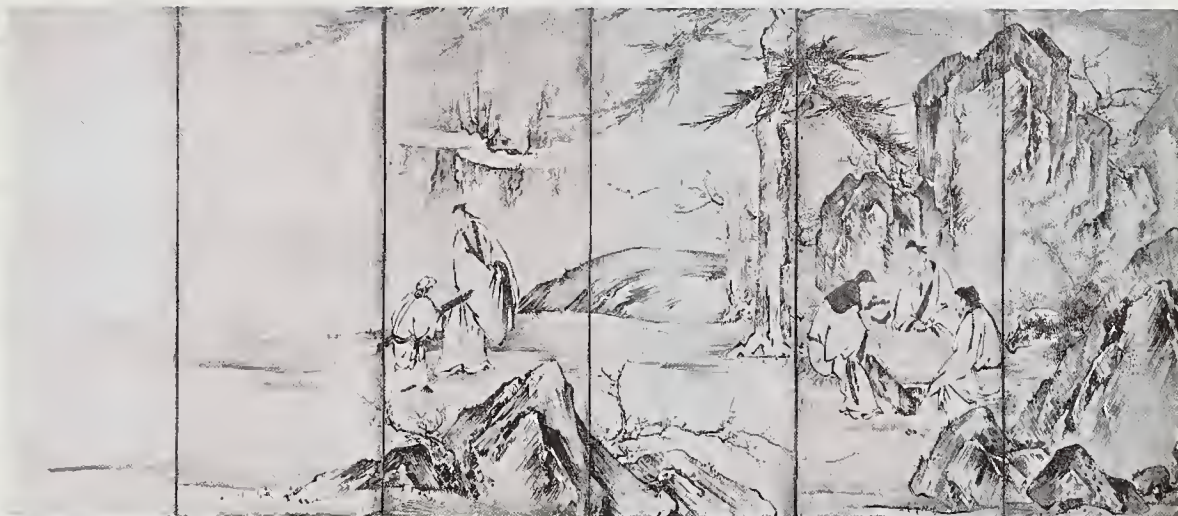
Ukiyo-e school

Momoyama period, 16th century

The arrival of Jesuit missionaries and Western merchants during the 16th century gave Ukiyo-e artists a new source of subject matter. Since the Portuguese, Spanish and Dutch came to Japan from the South, this type of painting is referred to as Namban or "Southern Barbarian." This pair of six-panelled screens depicts the arrival of a foreign ship with Portuguese sailors and merchants elegantly clad in brightly patterned full pantaloons and

broad-brimmed hats. Their large noses and slightly grotesque features are typical of early Japanese representations of foreigners. The Portuguese captain, together with Catholic priests, promenade past curious Japanese shopkeepers and two Chinese courtesans toward a small chapel in the upper right corner of the second screen. An image of Christ within the chapel is one of the earliest Christian paintings done in Japan. The figures in these screens relate to a pair of screens in the Japanese Imperial Household Collection, and are of unusually large size and early date.

(The complete compositions of both screens are reproduced on page 162.)



33 COURTESANS 01.173

Ink, color and gold on paper; height, 150.0 cm. (59 1/16 in.); width, 350.0 cm. (137 13/16 in.)

Ukiyo-e school

Momoyama period, late 16th-early 17th century

This six-fold screen is one of the most important surviving monuments of early Ukiyo-e tradition to depict an interior. The courtesans are unusually large in scale; their flowing hair is arranged in a style that was popular in Kyōto during the late 16th and early 17th century. Their pliant stance, with protruding waists and low *obi*, is similar to that of the noted Bath-house Girls painting in the Atami Museum. The artist's concern for bold textile patterns is a typical feature of the Ukiyo-e tradition. Landscape details on the sliding panels within the interior reveal both Kano and Tosa school influence. (The complete composition is reproduced on page 162.)

34 COXCOMBS, MAIZE AND MORNING-GLORIES 01.99

Ink, color, gold and silver on paper; height, 144.2 cm. (56 3/4 in.); width, 174.5 cm. (68 11/16 in.)

Rimpa school

Momoyama period, late 17th century

Artists of the Rimpa school based their work on the styles of such late Momoyama and early Edo period artists as Hon'ami Kōetsu (1558-1637), Nonomura Sōtatsu (early seventeenth century), Ogata Kōrin (1658-1716) and his brother Ogata Kenzan (1663-1743). Bold designs executed with astonishingly capable technical craftsmanship are typical of the paintings produced by artists of the school. This two-fold screen depicting coxcombs, maize and morning-glories is an especially fine example of the decorative Rimpa school. The upper portion of the background is covered with gold leaf; the lower portion with oxidized silver leaf. The use of silver leaf as a ground began during the late 17th century. Maize probably was introduced into the composition as a novelty, for the plant is not native to Japan and must have been brought to the country in the cargoes of foreign merchants.

35, 36 TALE OF GENJI 32.27

32.27

Tosa Mitsunori, 1583-1638

Ink and gold on paper; height, 13.7 cm. (5 3/8 in.); width, 15.0 cm. (5 7/8 in.)

Tosa school

Edo period, 17th century

Lady Murasaki's romantic novel, Tale of Genji, describing court life during the Heian period, provides a perennial theme for Japanese artists. In this album there are thirty illustrations by Tosa Mitsunori. Accompanying the paintings are thirty poems, written by an anonymous calligrapher. The calligraphy is written on paper decorated with *sumi* marbling and square flecks of gold leaf. The poem selected for reproduction is from Chapter

XX, Asagao, or "Morning Glory." Genji has been making his peace with Murasaki as a result of rumors she had heard regarding his relationship with Princess Asagao. Genji and Murasaki were looking out on the winter night noting the beauty of the full moonlight on the snow-covered garden and frozen stream after the storm when Murasaki recited the poem. Evidently it is a comparison of the beauty of the garden after the winter storm and the state of the couple's affection after their quarrel.

"The water between the icebound stones is at rest, and yet the rays of the moon which lighten the sky flow on."

The figures are drawn in unusually fine outline, with an occasional touch of light red color in the lips. Clouds are painted with gold gouache, while decoration on furniture is done with small flecks of *kirigane*. This painting is from Chapter XVI, Sekiya, "The Barrier House," illustrating the meeting of Genji's caravan with that of Utsusemi and her husband Iyo no Suke at the customs barrier at Osaka near Ōtsu on Lake Biwa near Kyoto. Genji's bullock cart passes through the foreground. In the background, almost hidden by the trees, are the carts of Utsusemi and her husband. A



black seal reading "Tosa Mitsunori" is affixed on the back of each painting.

A large part of Mitsunori's life was spent in Sakai in Izumi province, where he studied Tosa school techniques with

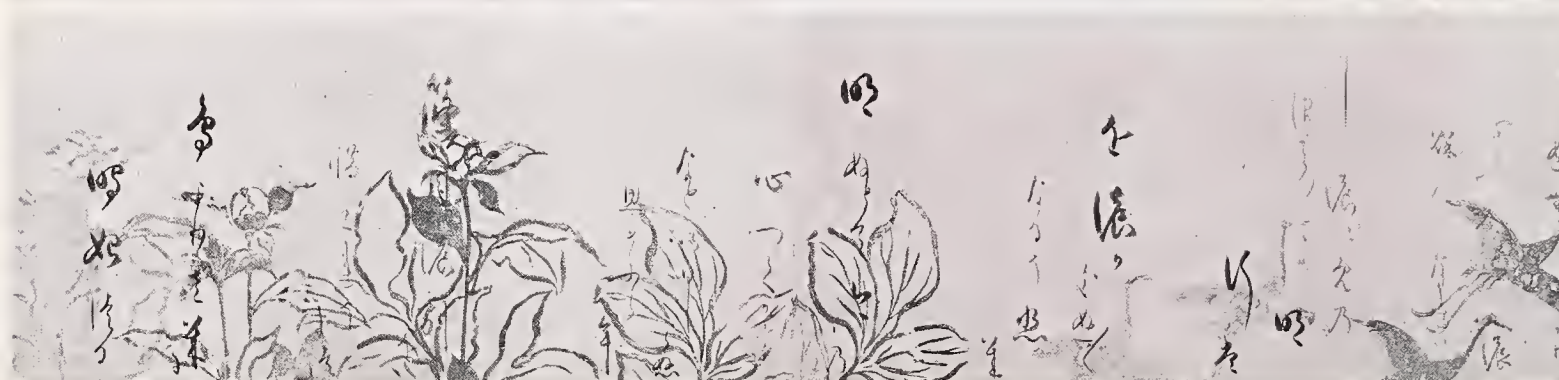
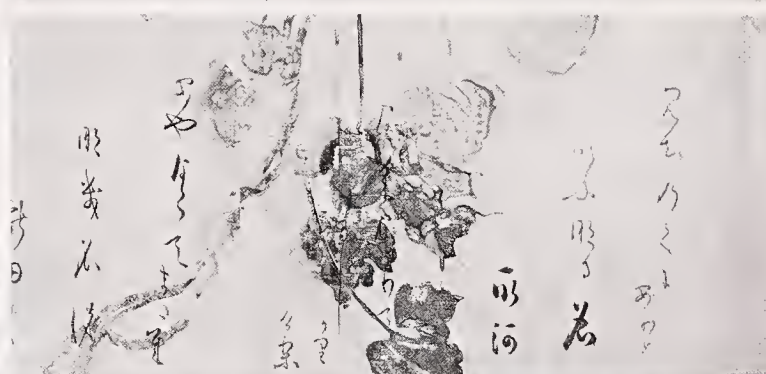
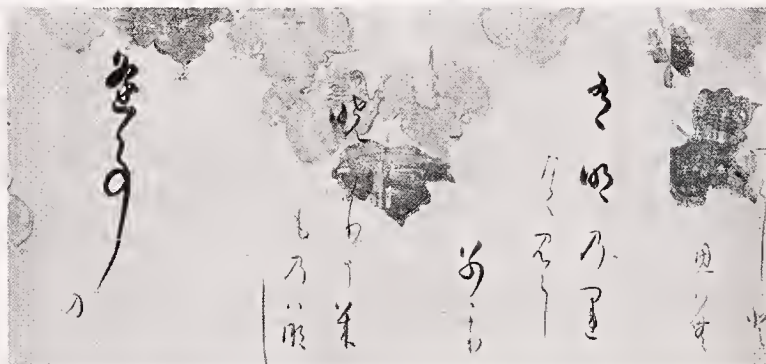
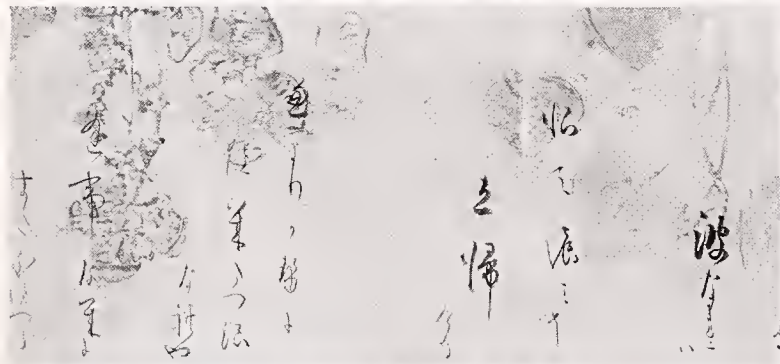
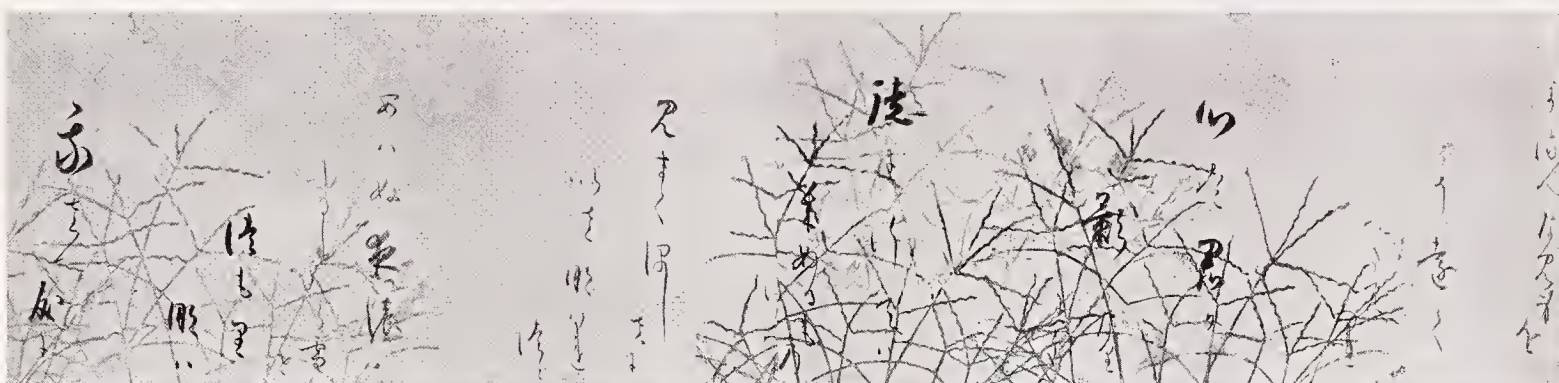
Mitsuyoshi (1539-1613). Later Mitsunori moved to the capital where he supplied the court with monthly and yearly ceremonial fans.

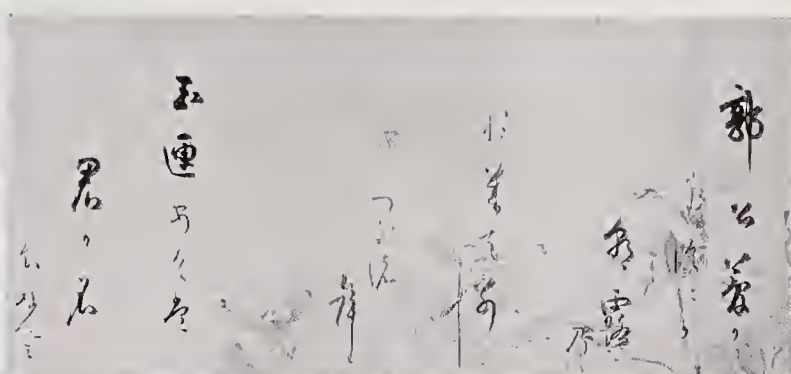
(All thirty album leaves are reproduced below.)



37 CALLIGRAPHY ON STAMPED PAPER 03.309
 Hon'ami Kōetsu (1558-1637) and Nonomura Sōtatsu (Early seventeenth century): Height, 33.0 cm. (13 in.); width, 994.2 cm. (430 13/16 in.)

Rimpa school
 Edo period, 17th century
 Hon'ami Kōetsu and Nonomura Sōtatsu often collaborated





in producing scrolls and paintings; there is a possibility that they also were related by marriage. These poems, inscribed by Kōetsu on eleven sheets of paper decorated by Sōtatsu with designs stamped in gold and silver, unexpectedly were found on the backs of four panels in the Freer collection. The pattern of cranes and bamboo, as well as the calligraphy, are similar to other examples by the two artists.
(The complete handscroll is reproduced on pages 164–165.)

38, 39, 40 WAVES AT MATSUSHIMA 06.231, 06.232
Nonomura Sōtatsu
Ink, color and gold on paper; height, 152.0 cm. (59 7/8 in.); width, 355.7 cm. (141 1/4 in.)
Rimpa school
Edo period, 17th century

Little is known of Sōtatsu's early life, and the circumstances of his training remain obscure. Apparently he belonged to the merchant class and worked closely with the well-known artist, Kōetsu (1558–1637). Sōtatsu sought inspiration in the secular and popular painting styles of the Muromachi period. These two screens, formerly in the collection of the Shōun-ji temple at Sakai, reveal the vigor of Sōtatsu's mature style. White-capped waves surge relentlessly through the composition in a turbulently rhythmic pattern. Even the rocky islets and silver-bordered sandbank seem to be caught up in the undulating motion. Only the long horizontal sandbank at the top of the composition offers some calm to the seascape. Traditionally the screens are said to represent a view of Matsushima, a spot in northern Japan famous for pine-covered islands. Recently it has been suggested that Sōtatsu may possibly have been referring to an episode in the Ise-monogatari which describes the tossing

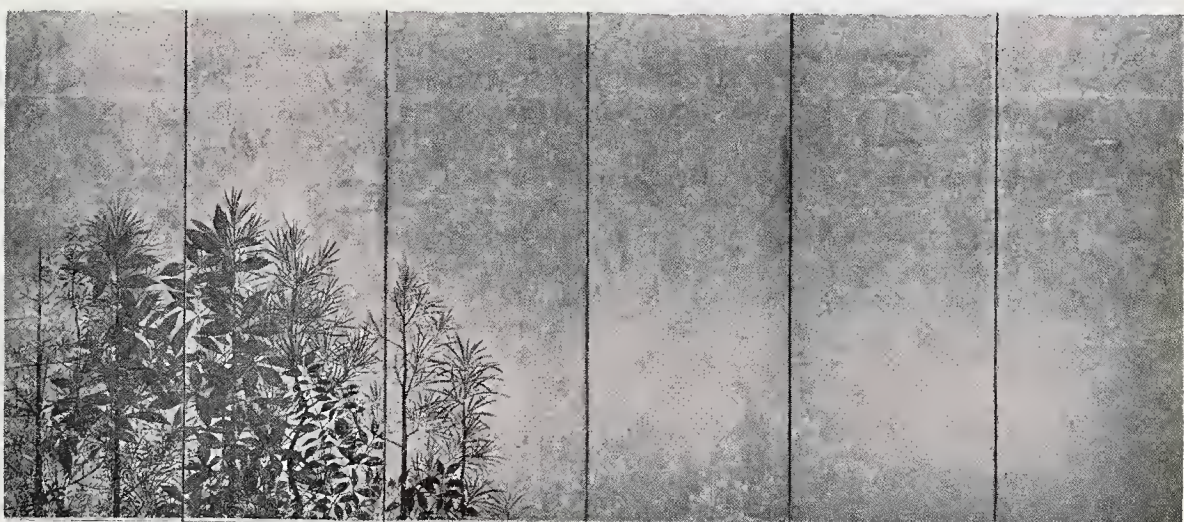
waves in the Bay of Ise.

41 TREES 62.30, 62.31

Nonomura Sōtatsu
Ink and color on gold leaf; height, 154.0 cm. (60 5/8 in.); width, 357.8 cm. (11 ft. 9 in.)
Rimpa school
Edo period, 17th century

The only information available about Sōtatsu's life points to his having been the son of a wealthy merchant. Sōtatsu exemplifies the change which had occurred in the Japanese economic structure during the early 17th century, for though he was descended from the merchant class, he rose to a position of prominence and received the honorary title of Hokkyō.

Japanese artists traditionally place their seals on the outer edges of screens. If this practice is followed, the composition of these two six-fold screens shows a thicket of trees covering all six panels on the right screen, while only three of the six panels on the left screen are painted. The juxtaposition of three undecorated gold leaf panels on the left and the dense trees on the right results in a bold and daring design. Only the tops of the trees are shown, rendered in a rich variety of



opaque green pigment.
(The second screen of the pair
is reproduced on page 165.)

42 DECORATED FANS 00.24

Nonomura Sōtatsu

Ink, color, gold and silver on gold;
height, 154.4 cm. (60 13/16 in.);
width, 362.7 cm. (142 13/16 in.)

Rimpa school

Edo period, 17th century

Thirty decorated fans are mounted on the gold ground of the six-fold screen, together with a number of smaller paintings representing closed or partially opened fans. Nine of the fan mounts depict flowers, trees and birds, while one represents a tortoise. The remaining twenty fans are of a type developed by Sōtatsu and continued by his followers. Mounted warriors and retainers in the midst of animated fighting reflect the Yamato-e of the Kamakura period and probably are related to now-lost handscrolls illustrating the fierce battles of the Hōgen Insurrection in the mid-12th century. Sōtatsu may have based his designs on fragments of Kamakura handscrolls that were still extant in the 17th century. These fan paintings are of great importance for the reconstruction of lost Kamakura works.

(The complete screen is reproduced on page 165).

43 MIMOSA TREES AND FLOWERS 02.92

Kitagawa Sōsetsu, mid-17th century

Ink, color and gold on paper; height, 167.4 cm. (65 15/16 in.); width,
353.4 cm. (139 1/8 in.)

Rimpa school

Edo period, 17th century

The decorative painting tradition established by Sōtatsu was continued by his students and relatives. Sōsetsu, often referred to as the "second Sōtatsu," was a particularly talented follower and may possibly have been related to Sōtatsu. While little is known regarding Sōsetsu's career, the composition of these four *fusuma* now mounted as a four-fold screen, resembles other paintings attributed to him. The artist arranged colorful studies of many different flowers along the lower edge of the screen, with several unifying branches of mimosa along the upper edge. Compositions of this type, emphasizing the outer edge of the surface with a neutral central area, often occur in the work of Rimpa school artists.

(The complete screen is reproduced on page 166.)



44 BIRDS IN LANDSCAPE 62.10

Hasegawa Tōnin, fl. early 17th century

Ink, color and gold leaf on paper; height, 160.5 cm. (63 1/4 in.); width,
168.0 cm. (66 1/8 in.)

Unkoku school

Edo period, 17th century

In 1628 fire swept through Akashi Castle in Hyōgo prefecture. Among the objects rescued from the conflagration were twelve paintings which had been mounted on *fusuma*. These paintings were subsequently remounted in pairs to form six two-fold screens; three of these screens are now in the Freer collection. Repaired areas on the edge of each panel cover the scars of the original door pulls.

Information about the artist, one Hasegawa Tōnin, is meagre. An inscription on the back of one of the screens states that the paintings were executed around 1617. The compositions present a continuous panorama of brightly plumaged birds in seasonal landscapes. The appearance of pine, bamboo and plum, harbingers of spring, suggest that the panels originally were part of a large design with literary allusions.

(The remaining two screens in the collection are reproduced below.)

45 SCENES IN KYOTO 59.8

Ink, color and gold on paper; height, 150.5 cm. (59 3/4 in.); width, 348.0
(11 ft. 5 in.)

Ukiyo-e school

Edo period, early mid-17th century

Kyoto, the old capital of Japan, continued to be regarded as the centre of classical tradition even after the establishment of a new capital at Edo. This six-fold screen, evidently one of a pair, depicts famous sites in the eastern section of the city. The



lost screen, no doubt, presented a vista of the western section. Screens of this type were commonly called *Rakuchū Rakugai*. Beneath brilliant green hills golden clouds enframe such famous religious monuments as the Sanjūsangendō and Kiyomizudera. The colorful panorama of the Gion Festival procession, with towering wheeled carts proceeding through the streets, unfolds in the central section of the screen. Festivals and ceremonies of all seasons are combined on the screen. (The complete screen is reproduced on page 167.)

46 KAMO HORSE RACE 66.35

Ink, color and gold on paper; height, 76.8 cm. (30 1/4 in.); width, 516.0 (16 ft. 11 1/8 in.)

Ukiyo-e school

Edo period, early 17th century

A horse race is held annually in May at the Kamikamo Shrine, a Shintō Temple located in Kamo south of Kyoto. Although the foundations of the temple date at least as early as the 6th century, the horse races have their origin in later contests of military prowess held at the shrine. In this unusual ten-fold screen, the artist has depicted the race course bounded

on either side by spectators. While the contestants urge their horses forward, the spectators amuse themselves by gossiping, eating, sleeping and only incidentally watching the race. A group of Portuguese in brightly-patterned costumes lend exotic detail to the scene. The brilliantly-colored landscape elements are based on Yamato-e traditions.

(The complete composition is reproduced on page 167.)

47 AUTUMN AT ASAKUSA TEMPLE, CHERRY BLOSSOMS AT UENO 06.266, 06.267

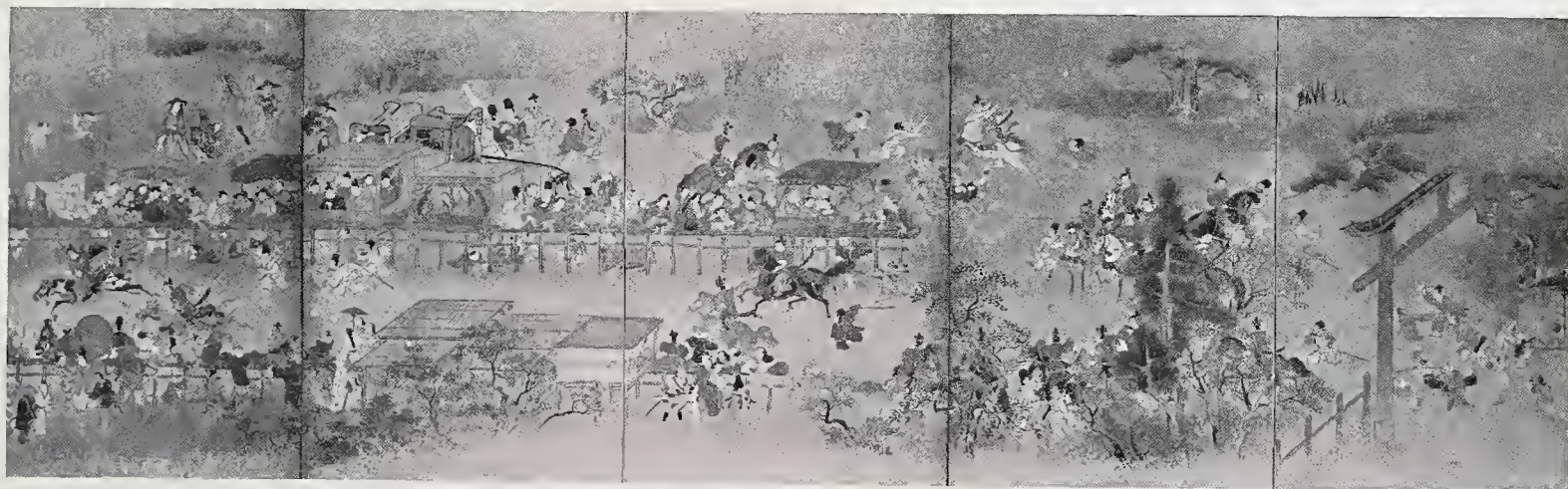
Hishikawa Moronobu, 1618-1694

Ink, color and gold powder on paper; height, 165.6 cm. (65 3/16 in.); width, 367.9 cm. (144 7/8 in.)

Ukiyo-e school

Edo period, 17th century

Moronobu is usually regarded as one of the earliest innovators of the Ukiyo-e school. The bustling life of the Yoshiwara section and the brilliant panorama of the theatre served as subject matter for his work. In his paintings, as in his prints, Moronobu reveals a concern for anecdotal detail and those subtle nuances or gestures that bespeak careful observation of





life about him. His father was an embroiderer and the young boy must have acquired much of his early training as a draftsman while drawing textile designs. In these screens depicting Japanese sightseers visiting two of Edo's most famous seasonal attractions, the rich variety of textile designs probably reflects Moronobu's early training. People from all walks of life move through the colorful landscapes now with the same animation they did some three hundred years ago.
(The second screen of the pair is reproduced above.)

48, 49 CRANES 56.20, 56.21

Ogata Kōrin, 1658–1716

Ink, color and gold on paper; each screen: height, 166.0 cm. (65 3/8 in.); width, 371.0 cm. (146 1/8 in.)

Rimpa school

Edo period, 17th–18th century

Nineteen stylized cranes move solemnly across both six-fold screens in cautious cadence. Kōrin arranged the composition with emphasis on the patterns formed by the severely formalized cranes. The brilliant gold ground, interrupted only at either edge by the incursion of swirling waves, adds to the sumptuousness of the design. Kōrin's bold, decorative screens epitomize the luxurious taste of the wealthy merchant class in Kyōto during the Edo period.

50 NARIHIRA AND THE PILGRIM 03.1

Ogata Kōrin, 1658–1716

Ink, color and gold on gesso; height, 35.6 cm. (14 in.); width, 22.7 cm. (8 15/16 in.)

Rimpa school

Edo period, 17th–18th century

Whether he was designing large screens or a small fan, Kōrin organized the elements of his composition with daring ingenuity. Here he has separated the individual figures by free-form shapes suggesting a winding path on the slopes of Mount Utsu. The fan painting illustrates Section IX of the Tale of Ise. The poet Ariwara no Narihira and his companions arrive at Mount Utsu and meet an itinerant priest. Since Ariwara intended to send a message to his beloved in the capital, he wrote a letter and entrusted it to the priest.
(The reverse of the fan is reproduced on page 168.)

51 PAINTED FAN 11.318

Ogata Kenzan, 1663–1743

Ink and color on gold; height, 18.4 cm. (7 1/4 in.); width, 50.0 cm. (19 11/16 in.)

Rimpa school

Edo period, 17th–18th century

Kenzan is especially noted for his ceramics decorated with characteristically asymmetrical bold designs. His paintings reveal a similar spontaneity and inventiveness. On the face of this small folding fan Kenzan placed a basket of flowers ob-



liquely in one corner, with individual floral sprays curving out onto the gold ground. The poem written on the reverse of the fan is identical with that on a painting of flower baskets in the Matsunaga collection.
(The reverse of the fan is reproduced on page 168.)

52, 53 SCENE FROM THE TALE OF ISE 03.103,
03.104

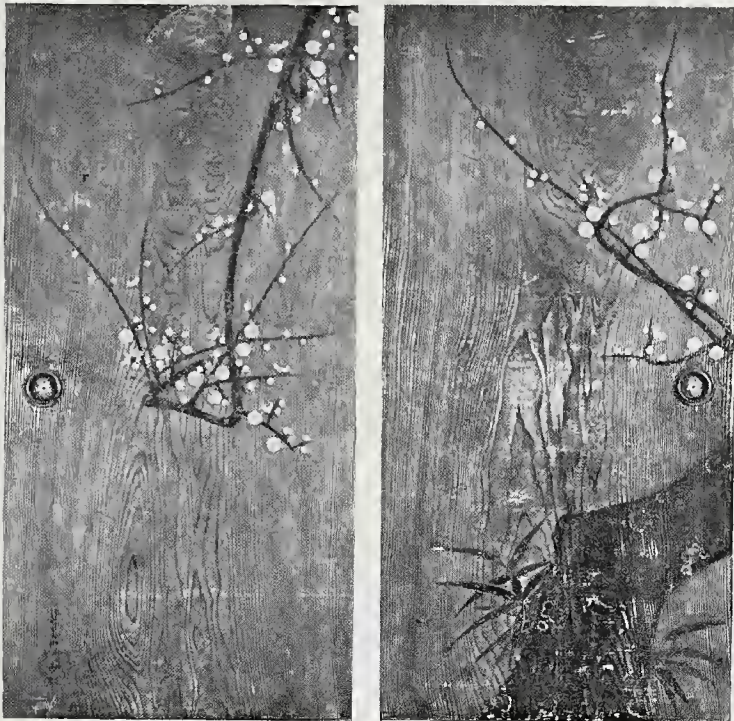
Ogata Kōrin, 1658–1716

Ink and color on wood; height, 159.2 cm. (62 11/16 in.); width, 81.0 cm.
(31 7/8 in.)

Rimpa school

Edo period, 17th–18th century

Kōrin was one of the most prolific and versatile of Japanese artists. Although he worked in many different media, he succeeded in making noteworthy innovations in each. The two wooden *fusuma* are painted on both sides, the two compositions being complete on either side. One side of the panels depicts the ninth-century poet, Ariwara no Narihara, mounted on a black horse, with the great cone of Mount Fuji in the background. The mountain is painted in silver and granular blue pigment darkened with ink. Narihara looks up at the



peak. Three white-robed attendants follow behind, while another attendant wearing a purple coat stands alone on the opposite panel. The romantic exploits of Narihara are said to have formed the subject of the classical story *Ise-monogatari*. (The reverse sides of the panels are reproduced on page 169.)

54 RED CLIFF 64.11

Ikeno Taiga, 1723–1776

Ink and color on paper; height, 130.8 cm. (51 1/2 in.); width, 56.8 cm.
(22 3/8 in.)

Nanga school

Edo period, 18th century

Inspired by Chinese literati traditions, Nanga school artists frequently based their paintings on famous Chinese poems describing landscapes and monuments they had never seen. Su Tung-p'o's prose poems describing his two visits to the Red Cliff were a source of inspiration for subsequent Chinese artists. In Taiga's version the tall cliff rises from the foreground to the top of the composition, emphasizing the towering height of the historical spot. The boat carrying the poet and his friends is placed diagonally, as if seen from above. The blue wash outlines on cliffs and rocks, together with the crisp brushwork, are found in those works done when Taiga was in his forties.

55 ONE HUNDRED OLD MEN GATHERING FOR A
DRINKING PARTY 60.22

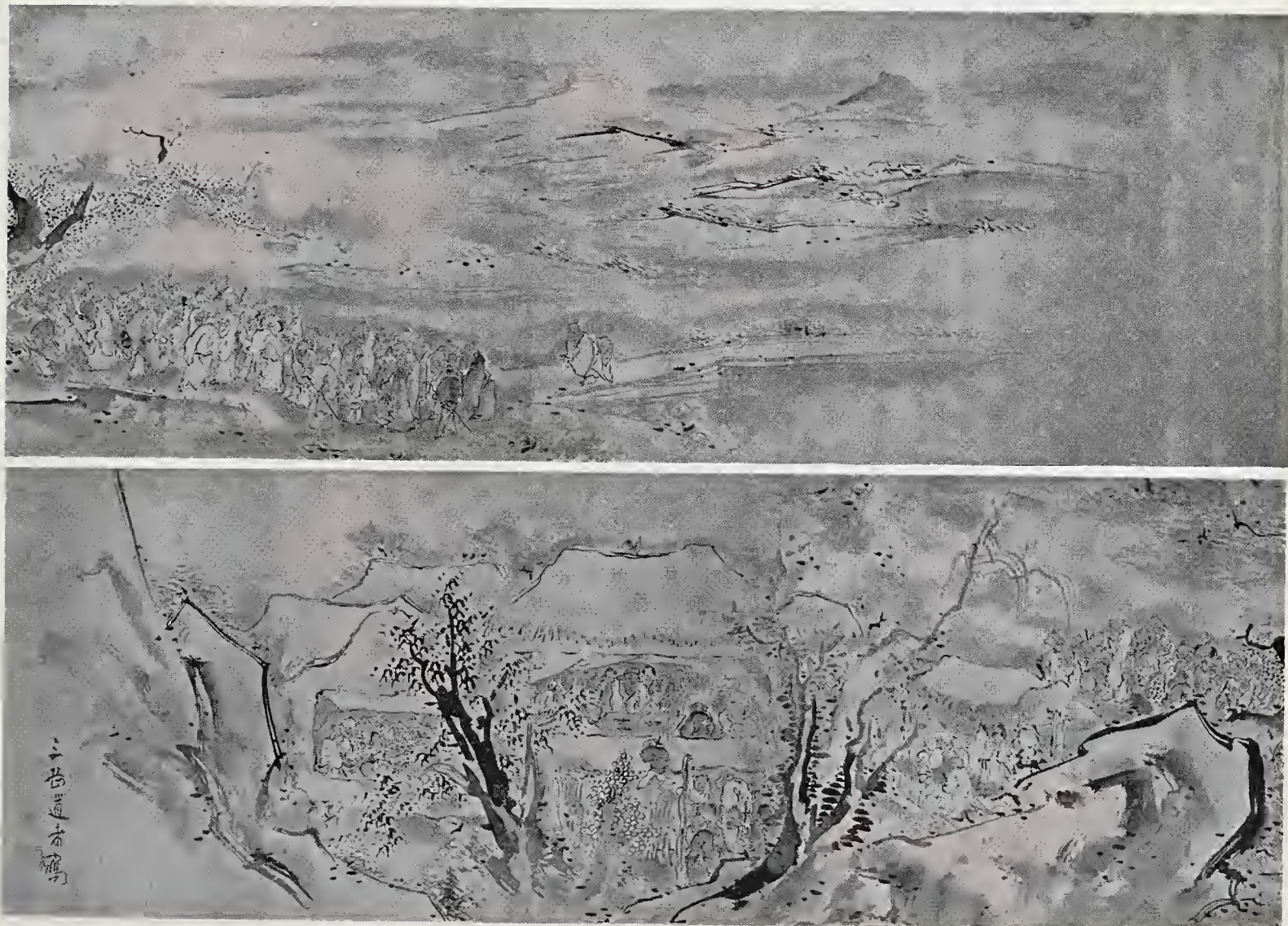
Ikeno Taiga, 1723–1776

Ink, color and gold on silk; height, 53.8 cm. (21 3/16 in.); width, 292.3
cm. (115 1/8 in.)

Nanga school

Edo period, 18th century

Among artists of the Nanga school, Chinese literati painting, or *bunjinga*, to use the Japanese term, became increasingly more important during the 18th century. Ikeno Taiga was one of the most outstanding artists working in this tradition. Born and raised in Kyōto, Taiga was an excellent calligrapher and student of Zen Buddhism. He knew many of the painters and poets of the day; and was an avid sightseer, visiting the famous



mountain retreats throughout Japan.

Taiga's work is said to have been influenced by Yanagizawa Kien (1706–1758) and Gion Nankai (1677–1751), two artists who worked in Chinese style. His wife, Gyokuran (1728–1784), also was an artist. In this handscroll depicting one hundred old gentlemen gathering for a drinking party, Taiga's calligraphic brushline races over the silk, suggesting rather than defining landscape, architecture and human figures. A casual, witty and slightly inebriated flavor pervades the handscroll.

(The complete handscroll is reproduced on page 169.)

Ink and color on silk; height, 166.5 cm. (5 ft. 5 1/2 in.); width, 371.0 cm. (12 ft. 2 1/2 in.)

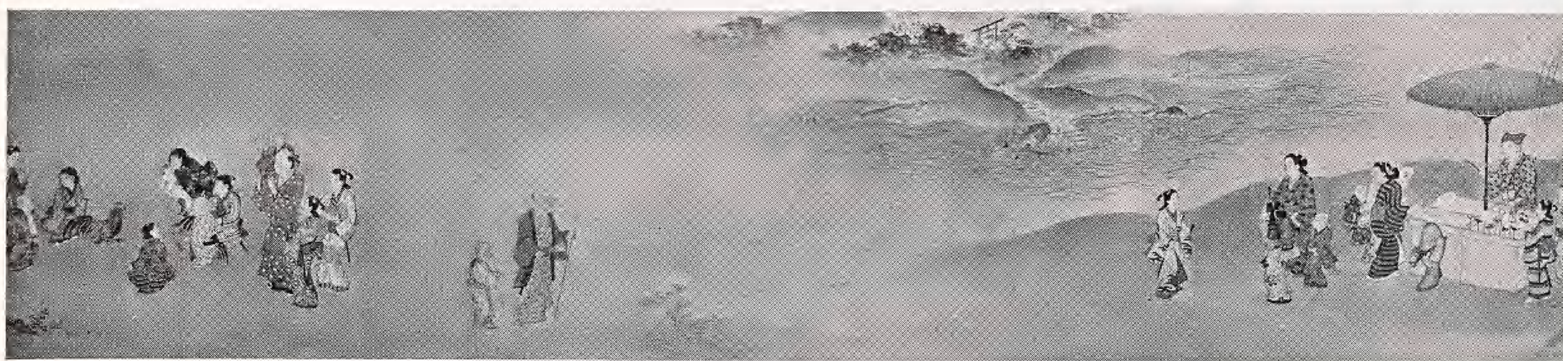
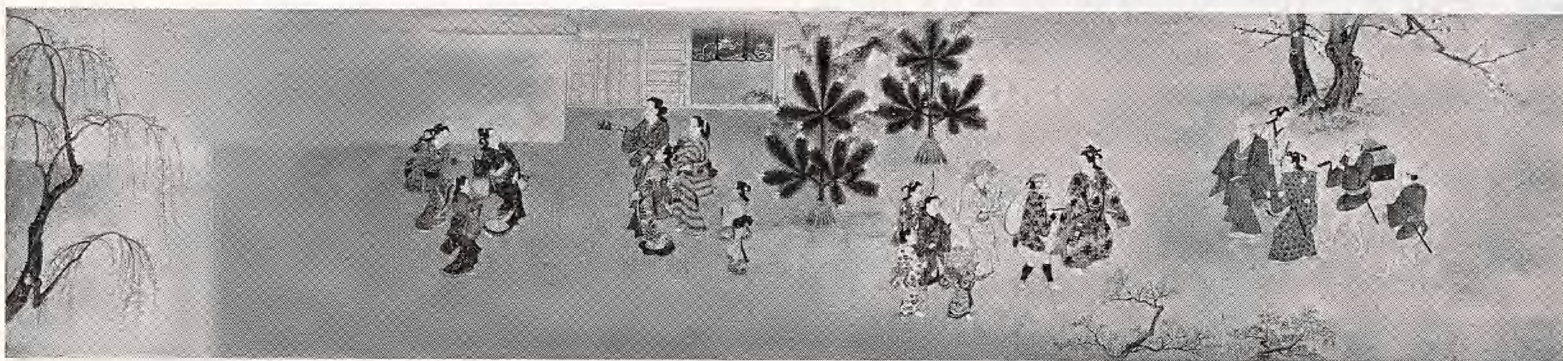
Nanga school

Edo period, 18th century

Buson, one of Japan's greatest literati painters, was equally famous as a poet. The combination of poetry and painting, a fundamental concept of literati painting, is clearly apparent in this pair of six-fold screens. The theme of the short poem is echoed in the landscape. Diagonal wind-whipped grasses and willows, catching the rays of late afternoon sun, unite the composition. Trees, grasses and rocks, built up with a multitude of small strokes, appear curiously soft. Only the caricature-like scholar seated quietly in his boat returning home from fishing is unruffled by the wind. The inscription is dated in correspondence with 1764, when Buson was 49 years old.

56, 57 LANDSCAPES 61.4, 61.5

Yosa Buson, 1716–1783



58 COURTESAN 66.2

Kaigetsudō Ando, fl. early 18th century

Ink and color on paper; height, 98.1 cm. (38 5/8 in.); width, 45.1 cm. (17 3/4 in.)

Ukiyo-e school

Edo period, 18th century

Kaigetsudō Ando was one of the most important artists who worked during those years when the Ukiyo-e tradition was in its formative stage. His paintings of the beauties from the Yoshiwara at Edo, swathed in magnificently decorated kimono, have a distinctly monumental beauty. The artist juxtaposes a variety of bold textile patterns, each one outlined in black, against a plain background. Only the courtesan's face and foot emerge provocatively from the kimono to reveal her fragile beauty. The artist's signature and seal appear in the

lower left corner of the painting.

59 FESTIVALS OF THE TWELVE MONTHS 59.12

Miyagawa Chōshun, 1682–1752

Ink, color and silver on paper; height, 31.3 cm. (12 3/8 in.); width, 1442.4 cm. (14 ft. 4 1/8 in.)

Ukiyo-e school

Edo period

Chōshun's early training was in the Tosa tradition, although he became an Ukiyo-e artist and was particularly influenced by the work of the distinguished painter Hishikawa Moronobu (1618–1694). It was as a colorist that Chōshun achieved his greatest fame, as is attested by the subtle color harmonies in this handscroll depicting the Festivals of the Twelve Months.





In the detail selected for illustration, which occurs at the end of the scroll, wandering musicians wearing large-brimmed hats approach a shop in which provisions are being prepared for the New Year celebration. Careful attention to the textile designs is a characteristic feature of Ukiyo-e painting. (The complete handscroll is reproduced on pages 170–171.)

60 GEESE FLYING OVER A BEACH 98.143

Maruyama Ōkyo, 1733–1795

Ink on paper; height, 154.8 cm. (60 15/16 in.); width, 349.6 cm. (137 5/8 in.)

Maruyama school

Edo period, 18th century

During the eighteenth century, the Japanese had greater contact with China as well as with the West. Consequently, Japanese artists renewed their interest in Ming and Ch'ing dynasty painting and looked in wonderment at the marvels of Western perspective. Ōkyo was an artist well suited to combine these new influences with Japanese tradition. His extraordinary artistic output and great technical mastery clearly record his continuing interest in direct observation of nature.

These paintings, now mounted as a four-fold screen, originally were four *fusuma* (sliding partitions) for a Japanese room. In the subsequent remounting, the *hikite* (finger plates) were removed and the openings neatly patched. The two geese fly low over the shore where breaking waves emerge from mist-filled distance.

(The complete composition is reproduced above.)

61 GAMA SENNIN 04.192

Soga Shōhaku, 1730–1783

Ink on paper; height, 109.1 cm. (42 15/16 in.); width, 42.2 cm. (16 5/8 in.)

Soga school

Edo period, 18th century

Although Shōhaku began his career by studying with a teacher of the Kanō school, his unrestrained brushwork clearly does not belong to that tradition. He returned to the vigorous brush painting style of the Muromachi artists and produced paintings that reflect the achievement of those earlier masters. In this painting, Shōhaku's immodest brushwork is apparent. The Taoist immortal, Gama Sennin, skips along carrying a fishing rod, with his three-legged toad perched on his head. The vitality of the brush, which appears never to have paused as the artist's hand moved over the surface of the paper, reveals the disheveled Taoist as a comical, rather appealing fellow. The brush method harks back to earlier traditions, but the powerful image is Shōhaku's own creation. The artist's signature and seal appear in the lower right corner of the painting.

62 WINTER PARTY 00.113

Utagawa Toyoharu, 1735–1814

Ink, color and gold on silk; height, 52.7 cm. (20 3/4 in.); width, 96.3 (37 15/16 in.)

Ukiyo-e school

Edo period, 18th–19th century

Toyoharu cleverly contrasts both the Kanō and Ukiyo-e traditions of his own training in this scene of three geishas

and two gentlemen relaxing before a wintry landscape. Slanting lines of the mats and verandah slats, together with the vertical pattern of the open *shōji* suggest a three-dimensional space, while brightly colored kimonos and elegantly ornamented lacquered objects establish a mood of cultivated relaxation. Toyoharu's grouping of the five figures in varying diagonal rhythms across the picture plane heightens the sense of amiable conversation. The warmth and animation within the foreground area contrasts with the

cold wintry background landscape. Angular pine trees and softly rounded hills are clearly indebted to the decorative Kanō tradition.

63 PORTRAIT OF SATŌ ISSAI 68.66

Watanabe Kazan, 1793–1841

Ink and color on silk; height, 113.0 cm. (44 1/2 in.); width, 51.5 cm. (20 1/4 in.)

Shijō school

Edo period, 19th century

Watanabe Kazan is famous both as an artist and patriot. For daring to criticize the Tokugawa Shōgunate, he was confined to his native town where he later took his own life. This portrait of his teacher, Satō Issai (1772–1859), painted in 1824, when Kazan was 32, reflects the artist's interest in European



and Nanga painting techniques. Kazan made several sketches before executing his first portrait of Issai in 1821. This version was painted three years later. Both paintings present the noted Confucian scholar as a lean, almost ascetic figure, clothed in brilliant green robes and a fur-ornamented black vest. The trace of a surgical scar on Issai's neck is indicative of Kazan's keen interest in realism. Issai wrote an inscription in the upper section of the painting.

(The complete composition is reproduced on page 172.)

64, 65 LANDSCAPES 61.1, 61.2

Yamamoto Baiitsu, 1783–1856

Ink and light color on paper; height, 153.0 cm. (60 1/2 in.); width, 355.6 cm. (140 in.)

Nanga school

Edo period, 18th–19th century

Nanga school artists became increasingly more interested in the Chinese literati tradition during the late 18th and early 19th centuries. Baiitsu, who was born in Nagoya, later moved to Kyōto where he established his reputation. His painting style was modeled after the Chinese masters of the Yüan and Ming dynasty. In these two screen paintings, Baiitsu contrasts the genteel pleasures of the literati with the more mundane activities of fishermen. A scholar sits beneath towering pine trees plucking the strings of his *ch'in* while a friend listens and three youths prepare tea. Tidy brushwork and eloquent use of ink imbue the scene with a sense of austere refinement appropriate to the theme. Quite a different mood prevails in the second screen. Myriad ink dabs made with a blunted brush define the willow leaves and set up a staccato rhythm, giving some hint of the hubbub as the fishermen enjoy their tea. In this more earthy realm, a boy playing the flute in the distance provides the sole hint of elegant refinement. The composition and brushwork suggest that the screens were painted when Baiitsu was in his late sixties.

66 TWO COURTESANS PLAYING 04.357

Andō Hiroshige, 1797–1850

Ink and color on paper; height, 27.8 cm. (10 15/16 in.); width, 16.8 cm. (6 5/8 in.)

Ukiyo-e school

Edo period, 18th–19th century

Hiroshige's sketchbooks are filled with landscape, figure, animal and still life studies. The spontaneity of each drawing provides eloquent proof of the artist's versatility. In this study two courtesans are playing a game called *jan-ken*, similar to Western hand contests of paper, scissors and rock. The figures, one standing, the other kneeling, are skilfully composed. Hiroshige's use of brush and color imbues their decorative robes and elaborate coiffures with a sense of imminent movement.

67 PAGE FROM THE SANJÜROKUNIN SHÜ
(KNOWN AS THE ISHIYAMA-GIRE) 69.4

Poem by Ki no Tsurayuki (died 946)

Height, 20.3 cm. (8 in.); width 16.1 cm. (6 5/16 in.)

Heian period, 12th century

Exquisite material, calligraphy, and design are all combined in the sheets of poetry now known as the Ishiyama-gire. They reflect the elegance of the Heian court and the arts and crafts of that period. The pages were once the property of the Nishi Honganji, Kyōto. The name Ishiyama was borrowed from the site where the Honganji was located in 1532. In 1929 the volumes were separated and the sheets of poetry were widely dispersed.

This poem is from the collected works of the tenth century master Ki-no-Tsurayuki and speaks of the sorrow one experiences upon the death of a good friend. The calligrapher is believed to be the court noble, Fujiwara-no-Sadanobu, who copied these poems in the first quarter of the twelfth century. His calligraphy is of great delicacy and the *hiragana* syllables ebb and flow from one into the other interrupted only by rhythmic accents. The paper itself is of great beauty and this page is especially fine for it is made of sheets of colored paper, purple, tan and white joined together in a collage technique. Into the surface flecks of gold and silver foil have been imbedded and designs of autumnal grass, maple leaves, branches of pine and willow as well as butterfly-like insects and birds have been executed. The proper combination of all of these skills has resulted in a work of great beauty.

This is the only example of the Ishiyama-gire in the joined colored paper technique outside of Japan.

68 EMMA-TEN AND EMMA-Ō WITH ATTENDANTS
04.340

Color and gold on silk; height, 66.7 cm. (26 1/4 in.); width, 43.9 cm. (17 15/16 in.)

Kamakura period, 13th century

In this painting two aspects of the Buddhist deity Emma appear. Emma is one of the Defenders of the Law, Ruler of the Buddhist Hell, and Judge of the Dead. Though he is an awesome deity his depiction here is one of calm. In the upper portion he is shown as a super-being with attractive youthful full face. He is seated on his white bull in kingly posture and is flanked by two attendants painted in smaller scale. In this aspect Emma wears a skirt about his waist handsomely decorated with fine patterns of *keirigane* (cut gold leaf), a painstaking technique employed widely by Heian and Kamakura period artists. The entire background of this portion of the painting is executed in *keirigane*. The flowing scarves of the deity create an impression of three dimensionality as though they are wafted by divine winds as Emma floats in the cosmos.

The lower portion of the painting shows the deity as Judge of the Dead. Though smaller than the figure above he is less idealized and more human. He appears to be stern and severe holding a writing brush in one hand as he sits in judgment of the dead. He also has two attendants, one reading from a scroll and the other inscribing Emma's pronouncements onto a writing board. All three figures wear costumes that remind us that China was the source of inspiration for this type of painting.

The delicate line and disarmingly gentle appearance of the deity are characteristic of Heian painting. When combined with other evidence these facts suggest that it was painted in the thirteenth century. The majority of surviving Emma-Ten mandala paintings have been cut or been severely damaged and the lower portion lost. Thus, this example is a rare survivor against the follies of man and the ravages of time.

69 JIZŌ AND THE TEN KINGS OF HELL 03.271

Color and gold on silk; height, 88 cm. (34 5/8 in.); width, 39.8 cm. (15 11/16 in.)

Kamakura period, 13th century

Seated on a golden lotus and surrounded by halos Jizō floats above and looks down upon the lesser deities assembled in the landscape. Jizō is one of the eight great Bodhisattvas who serves as an intermediary between man and the trials of Hell. He is thus a guardian of man on Earth dedicated to delivering all people from suffering including the wicked. It is thus that travelers, women, bereaved parents, and children, turn to him for aid and comfort. It is possibly because of his close association with man that he is usually depicted as a kindly monk wearing the tonsure and carrying in his hand an alarm staff with six jingling rings.

This Freer Gallery of Art painting is especially unusual. Jizō hovers above a mountainous landscape with miniature trees and plummeting waterfall. In the outer halo that surrounds him there is repeated the Sanskrit letter pronounced *Ka* which symbolizes him. In his right hand he holds his traditional staff while in his left he holds a sacred wish-granting jewel from which a wisp of vapor curls and trails upward. Resting on this divine ether are various symbols including another jewel, deities, a white horse, and humans.

Fifteen figures are gathered before Jizō in the landscape. In the center an attendant of the courts of Hell kneels and reads from a scroll while flanking him on each side are five kings or judges of Hell, each wearing a crown bearing his title. In addition two attendants and two guardians carrying banners complete the composition.

The painting is skillfully done and the quality of cut gold leaf patterns found on Jizō's robe is exceptionally delicate. Representations of deities descending to landscapes were particularly popular during the Kamakura period and this painting is in all likelihood 13th century in date.

**70 PORTRAIT OF MINAMOTO NO KINTADA FROM
THE THIRTY-SIX MASTER POETS SEATED ON
MATS SCROLL 50.25**

Attributed to Fujiwara Nobuzane, 1176–1268

Ink and colors on paper; height, 27.9 cm. (11 in.); width, 51.1 cm. (20 1/8 in.)

Yamato-e school; Kamakura period

Another painting from the same scroll as color plate 26 (FGA 50.24) is this portrait of Minamoto no Kintada. The noted tenth-century poet, one of the thirty-six greatest masters of the age, is seated cross-legged on a straw mat. The depiction of poets seated in this manner distinguishes these paintings from the similar scroll fragments known as the *Satake-bon*. In addition to the poets' title and rank there is a brief biographical sketch and one of his most noted poems written to the right of his portrait. The calligraphy is bold and accomplished and is generally attributed to the hand of the noted calligrapher Fujiwara no Tameie.

The painting is an excellent example of Japanese love for pattern and design combined with an understatement of the subject and lack of clutter. This noble gentleman is shown in his court dress and the stark black robe and hat and white train in their angularity create a solid abstract form. There are but few touches of color; however, by a skillful use of his ink the artist has created a textile pattern upon the black ground of the voluminous robe. Though the painting is obviously not a life study but an idealized portrait, the physiognomy of the various poets represented in the scroll differ. It is almost miraculous how the artist was able with but few lines and dots to impart a sense of individuality.

In the past these paintings, as well as the *Satake-bon* set in Japan, have been ascribed to Fujiwara no Nobuzane (1176-ca. 1268). The Freer Gallery of Art is fortunate to possess these fragments of the *Agedatami* series and another one is to be found in the collection of the Cleveland Museum of Art. They represent one of the highest levels of portraiture in the Yamato-e tradition.

71 PORTRAIT OF KAO-FÊNG YÜAN-MIAO 11.317

Chūan Shinkō

Ink on paper; height, 58.4 cm. (23 in.); width, 36.8 cm. (14 1/2 in.)

Muromachi Suiboku school; Ashikaga period

A pioneer of the *suiboku* (ink) painting movement in the mid 15th century was the monk-painter Chūan Shinkō. He served as a priest of the Kenchoji temple at Kamakura and resided in the Sairai-an. Shinkō is more famous in the art world as the teacher of Shōkei than as a great master. This view, however, is inaccurate for, from his surviving work, it is evident that he was a very competent artist of Zen themes. In this painting he has portrayed the Chinese monk Kao-fêng Yüan-miao (1238–1295). The source of inspiration must have been a Chinese portrait brought to Japan.

It is a very personal portrait for Shinkō has imparted into it the character of this holy man. His hands are clasped before him and his robe is delineated in bold strokes. The face in contrast is executed in delicate line. He appears as an ascetic. His cheeks are sunken and he has flaring nostrils. His brow is furrowed and his eyes are large and piercing. They show great concentration and seem to burn with religious fervor. His bushy hair adds to the success of the portrait for it frames the face and makes the distinctive features stand out.

In all likelihood this portrait originally had an inscription added at the top, though it is now missing. The painting carries two of the artist's seals. The upper reads Chūan and the lower Shinkō. Other portraits by the artist are not known.

**72 HISTORY OF THE FOUNDING OF THE GEPPŌ-
JI TEMPLE 61.23**

Text by Kinatsu dated 1495

Ink, color and gold on paper; height, 34.5 cm. (13 5/8 in.); width, 1006 cm. (32 feet, 7 3/8 in.)

Yamato-e school; Ashikaga period

The text, written by Fujiwara-Ason-Kinatsu to describe

the miraculous events surrounding the founding of the Geppōji in Settsu province by the Priest Nichiren, is dated 1495. The original temple was razed in 1545 and following repeated disasters, was rebuilt, only to be destroyed again in 1945. The illustrations accompanying the text are by an anonymous painter working in the Yamato-e tradition. In the first detail, Nichiren, together with a group of followers searching for a temple site, have landed on a sandy, pine-shaded shore. The second detail depicts some of the buildings within the completed temple compound. Kinatsu's precise descriptions of the scenery and temples suggest that he actually may have visited the Geppōji.

73 LANDSCAPE 05.20

Attributed to Sesshū Tōyō, 1420–1506

Ink on paper; height, 156.2 cm. (61 1/2 in.); width, 357.8 cm. (140 7/8 in.)

Muromachi Suiboku school; Ashikaga period

There are many landscape screens attributed to Sesshū; however, the majority of these bear little, if any, true relationship to the artist's hand. They are usually the work of pupils or later artists and schools such as the Unkoku which followed his style. In addition, a number are out-and-out forgeries. There is some question as to whether or not Sesshū painted landscape screens. If one studies with care the long handscroll of 1486 in the Mori collection one finds support, or at least logic, for acceptance of this format.

The Freer Gallery has two such landscape screens. A pair illustrated as color plates 26, 27 is known as the Kuroda screens after the collection wherein they were for many years housed. They are softer and more freely executed than the screen illustrated here which is but one of a pair and is reported to have once belonged to the eminent Tokugawa family. On the six folds the artist has painted a rich Chinese landscape. It is rocky with numbers of percipitous peaks. Simple paths lead through it and a few small figures move along the trails telling us that man, at least in the artist's eye, was in harmony with nature. It is truly peaceful and restful and one can go either to the seashore or the mountains.

This screen is painted in what is called the *shin* or "true" style used by Ashikaga period artists. The elements of the landscape are quite carefully defined by heavy outlines resembling overpainting which enclose areas of drier and softer brush work. The wide vocabulary of brush strokes, as well as the composition and subject matter help support the attribution to Sesshū. In addition it is signed painted by Sesshū of Biyō and sealed Tōyō. In recent years a screen that may well be the mate to this example has come to light in a private collection in Japan.

74 THE TALE OF UTATANE SCROLL 61.8

Ink and color on paper; height, 13.8 cm. (5 1/2 in.); width, 1087.3 cm. (35 feet, 8 1/8 in.)

Yamato-e school; Ashikaga period

Paintings executed in fine ink outline, or *hakubyo*, are rare in Japan. In this handscroll the artist contrasts the delicate outline with more intense black areas of flowing hair and geometric architectural patterns. There is an occasional touch of light reddish color on the lips of both men and women. Each section of text, relating the romantic tale of a princess who encounters a handsome young man in her dreams, is followed by an illustration. Following a series of adverse circumstances, climaxing in a suicide attempt by the princess, the two lovers were united by the miraculous intervention of the Buddha. A pair of handscrolls in the Museum of Fine Arts, Boston, depicts the same legend.

**75 NOBLES AND GROOMS TRAINING HORSES
SCROLL 68.72**

Attributed to Tosa Hirochika (fl. 1457–65)

Black ink and light colors on paper; height, 22.9 cm. (11 3/4 in.); width, 499.1 cm. (16 feet, 4 1/2 in.)

Tosa school; Ashikaga period

Horses have always played a prominent role in the art of

Japan. One finds them present in the tumulus paintings and in the clay *hanima* of the Jōmon period as well as in the 8th century Nara period *Inga-kyō* (Sutra of Past and Present Karma). Perhaps the most noted painting in which horses star is the Kamakura period *Zuishin Teiki* handscroll depicting the Imperial Guard cavalry.

A charming painting with horses dominating as the theme is illustrated here. Though the color has largely worn away portrayed on it are numerous steeds and their grooms, trainers, and owners. The painting is filled with life and action. In this segment a trainer tugs and struggles to restrain a noble beast which lunges and bites a startled trainer on the shoulder. In another section the artist humorously compares the rump of a horse with that of a human. He was obviously quite fascinated by action and in the final section experiments in foreshortening by depicting a horse and rider head on.

It is possible to determine from the delicate brushwork, color, and sensitive use of line that the artist was of the Tosa school and the subject matter clearly indicates that he was well versed in the Yamato-e illustrated handscroll style. It is traditional to ascribe this painting to the artist Tosa Hirochika. The biographical data known about him is rather scant. He is believed to have been the son of Yukihide but even that theory is contested. Although his birth and death dates are unknown it is recorded that in 1439 he was appointed in charge of the official government Bureau of Painting and was invested with the title of Tosa-no-Kami and Fifth Rank Lower Grade. He also was engaged in the juridical system of the land and later retired to take the tonsure. Not many of Hirochika's works survive and it is impossible to prove this painting his. At one time he was believed to have painted the *Dōjōji Engi* (Legends of Dōjōji temple) handscrolls.

It is likely that the Freer handscroll was once longer and that sections are now lost.

76 LANDSCAPE. EIGHT VIEWS OF THE HSIAO AND HSIANG RIVERS 04.355

Ink and gold on paper; height, 162.4 cm. (63 15/16 in.); width, 359.4 cm. (141 1/2 in.)

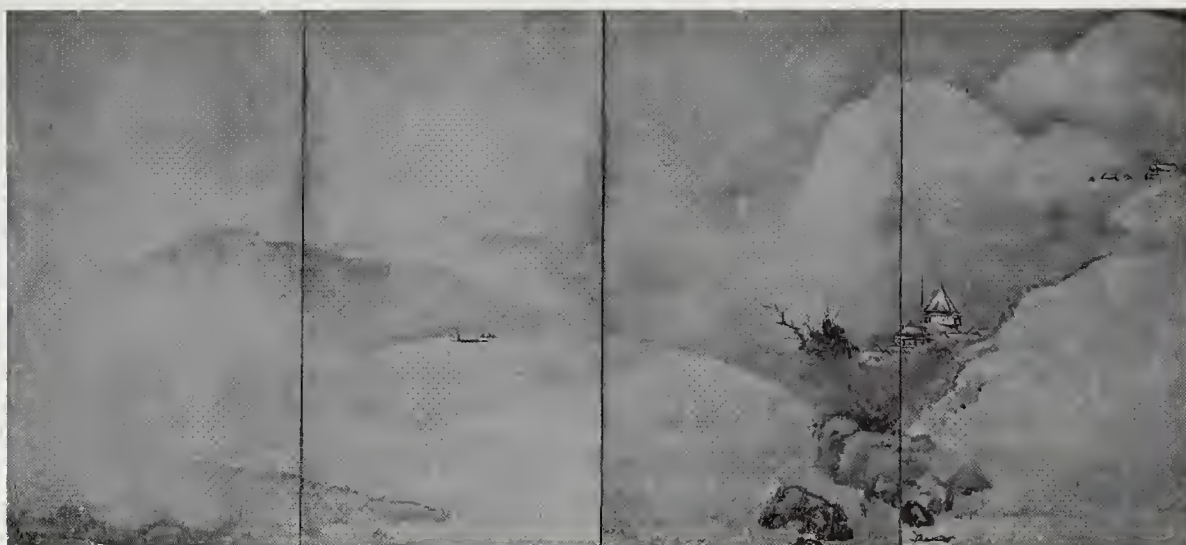
Unkoku school; Ashikaga period, late 16th century

One of the very popular subjects of the Ashikaga period *suiboku* (ink painting) artist was to copy a Chinese favorite landscape theme known in Japanese as the *Shōshō-hakkei* or Eight Views of the Hsiao and Hsiang Rivers, which merged in Hunan Province. These views were as follows:

1. The Autumnal Moon at Lake Tung-t'ing,
2. Lingering Snow in the River Sky,
3. Evening Glow at a Fishing Village,
4. Evening Bell at a Distant Temple,
5. Returning Sailboats to the Distant Shore,
6. Glorious Sunset at a Mountain Hamlet,
7. Night Rain on the Hsiao and Hsiang,
8. Wild-geese Alighting on Flat Sands.

The subject became so popular that it was adapted in later periods to Japanese locales such as Lake Omi, Kanazawa, Edo, and the Tama Rivers.

In this pair of four fold screens the subject is treated in the classical manner. The paintings are executed with boldness and the brushwork clearly brings to mind the "splashed ink" style employed by Sesshū. The history of the painting is rather fascinating for it was first catalogued in Japan as being a work by Sesshū. Later Professor Ernest F. Fenollosa changed the native attribution to that of the earlier artist Shūbun. Since the screens have been in the Freer Gallery they have been catalogued as works of the Unkoku school and possibly by the



hand of Tōgan (1547–1618) or Tōeki (1591–1644). They are said to have been purchased in 1904 from a sub-temple of the Myōshinji in Kyōto. In the collection of Myōshinji there remains a pair of screens attributed to the hand of Tōgan. They unfortunately lack vigor and raise questions as to whether the Freer screens which are superior actually are by the same hand.

Though the paintings have been battered by age they reveal great competence. The lines are deft and drawn with great sureness. The areas created by the "splashed ink" method take logical form and the entire landscape is imbued with lyrical beauty. It is plausible that these paintings were originally wall panels and later mounted as screens.

(The second screen of the pair is reproduced above.)

77 AUTUMN AND WINTER LANDSCAPE 66.3

Sesson Shūkei, 1504–1589

Ink and light color on paper; height, 153.3 cm. (5 feet, 3/8 in.); width, 329.6 cm. (11 feet, 1 3/8 in.)

Muromachi-Suiboku school; Ashikaga period

One of a pair of screens representing the four seasons, this screen depicts autumn and winter. The bleak, wind-whipped landscapes are characteristic of the frenetic quality found in Sesson's paintings. Although Sesson thought of himself as a follower of the great master Sesshū, he lived out his entire life in the provinces, far from the art centers in the capital. Sesson's extremely individualistic painting style may be explained partially by his separation from the capital and partially by his having been self-taught. One unusual feature of these landscapes is the artist's use of white pigment to indicate snow. The brushwork and composition suggest that the painting dates from the early years of Sesson's career. There are no seals or signature.

78 TARTARS PLAYING POLO 68.63

Kanō Motohide

Ink on paper; height, 153 cm. (60 in.); width, 348 cm. (11 feet, 5 in.)

Momoyama period, early 16th century

With the dawn of the Momoyama period, that is the late sixteenth century, we come to what might well be called the age of screens and wall paintings. Among these, those painted on gold leaf grounds were most popular. They are opulent and in them is reflected the character of the great warriors and Daimyos who ruled the land. They also quite clearly were status symbols and went hand in hand with the building boom of villas, castles, and large audience chambers. The subject matter of the paintings produced to fill the many new structures varied greatly. It ranged all the way from classical themes taken from Chinese and Japanese literature and legends, to birds, beasts flowers, and the newly arrived barbarians from Portugal.

As the artists of the Kanō school were most closely associated with the Shogun and the Court it became their lot to produce these works. This pair of screens depicting Tartars hunting and playing polo carries the seal of one of the many competent masters of that family, Genshū also read Motohide. The Kanō method was to fuse Chinese and Japanese traditions.

The subject matter and much of the brush technique of China was combined with the love of color, pattern, and action common to Japan. The school became one of the most successful in world art history for, from the fifteenth century until the twentieth, it played a prominent role.

Little is truly known of the artist and there are a number of conflicting theories. Genshū is believed by some to have been a name used by Munehide and is said to have been the second son of Shōei and thus a brother of Eitoku (1543–1590), probably the most distinguished painter of the Momoyama period. It appears that he was honored by the Shogun Hideyoshi in 1582 and in 1599 helped decorate the *shinden* (sitting chamber) at Katsura and chambers at Fushimi castle. As a result he was honored with the title Hogen. He died in 1601.

Other scholars feel that the seal was used by Munehide's son, Jinnojō who was active in the first half of the seventeenth century. He also used the name Motosue and though the true identity of the artist remains in doubt the screen is aesthetically exciting. The gold clouds float in and out of the landscape and yet do not obscure the action, for the hunters and polo players move across the entire surface of the screen creating constant interest. It is obvious that the artist had studied Ming Dynasty Chinese paintings.

(The second screen of the pair is reproduced above.)

79 UMBRELLA REPAIRMAN AND TWO KOMUSŌ 69.18

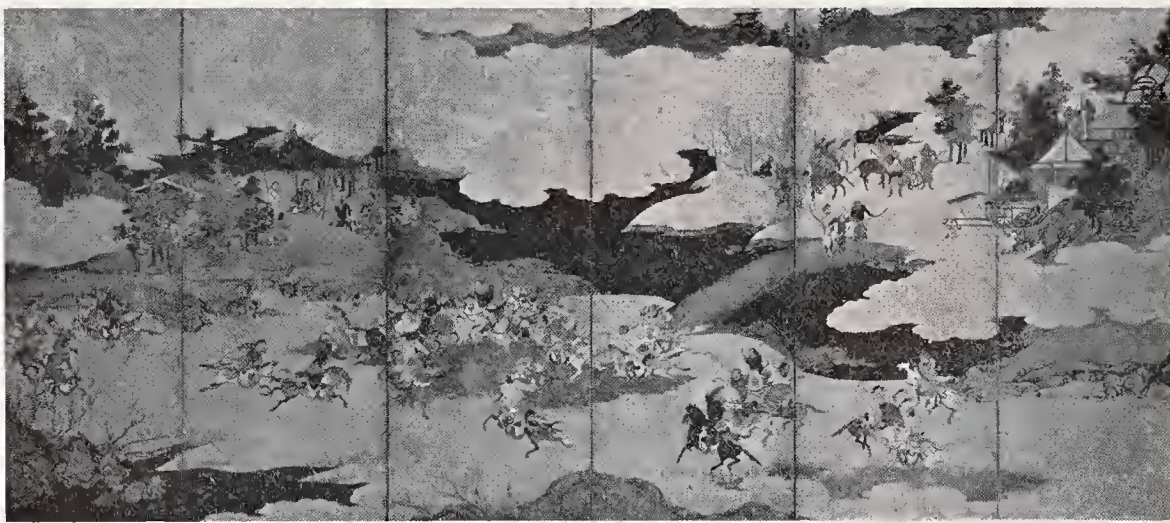
Attributed to Iwasa Matabei, 1578–1651

Ink and colors on paper; height, 54 cm. (21 1/4 in.); width 39.4 cm. (15 1/2 in.)

Ukiyo-e school; Edo period

One of the recent accessions of the Freer Gallery was two albums each containing twelve paintings which can easily be attributed to Iwasa Matabei (1578–1651). This master was for many years considered to be the founder of the ukiyoe school. It later became fashionable to contest that theory; however, the pendulum has started to swing back again and through recent research a tie between Matabei and ukiyoe can be found. Matabei was a product of the Momoyama and early Edo periods and as a result his work and that attributed to him has a more earthy quality. It retains the elegance of Tosa painting but there is an added dash of verve. It is reported that he studied under Tōsa Mitsunori (1583–1638) who was actually younger than he. The Genji album (32.27) by Mitsunori in the Freer stands as evidence of the source whence Matabei developed his meticulous almost miniature-like painting style. He is also reported as having studied with the Kanō school master Shōei (1519–1592). Matabei thus may have been privileged to train with leading artists of the two major academic schools of painting. His father is said to have been Araki Murashige, Lord of Settsu. Difficulties arose when he was but a child and Matabei was taken by his nurse to Kyōto. He later was employed by the Shōguns Oda Nobuo and Tokugawa Iemitsu and lived in Fukui and Edo.

There is an ethereal magic about these album leaves which are now mounted as panels. The line is often so fine and beautifully drawn that one thinks of fragile thread of silk. Though much like silk it has great hidden strength. Two *komusō*, strolling *shakuhachi* players, pause before the shop of an umbrella paperer. The sound of their music brings forth two children. There is not a misplaced line and this and the twenty-three other sheets are well composed. In the Atami Museum there is a duplicate of this painting which bears the seal used by Matabei read Shōi. The Atami painting and others



are said to come from a pair of small eight-fold screens formerly in the collection of Marquis Ikeda. Other panels from that screen duplicate those in the Freer. The subject matter has not been completely identified though certain portions come from the *Tale of Heike*. Other paintings aiding the attribution to Matabei are the *Yamanaka Tokiwa* handscroll also in the Atami Museum and the *Tale of Horie* handscroll in the Kobayashi collection of Mie. The parallel between these paintings and others with the Freer work is indisputable.

80 WINTER LANDSCAPE 07.125

Kanō Sansetsu, 1589–1651

Ink on paper; height, 134 cm. (52 3/4 in.); width, 51 cm. (20 1/16 in.)

Kanō school; Edo period

This hanging scroll is one of ten now in the Freer. They are purported to have come from the Daigoji temple and all carry the seals of Kanō Sansetsu and one is signed and dated to the 62nd year of the artist's life, 1651. Sansetsu married the daughter of his teacher Sanraku (1561–1635), and was adopted as his son. He thereupon took on the Kanō family name and when part of the family, including Sadanobu (1597–1623), Tanyū (1602–1674), Naonobu (1607–1650), and Yasunobu (1613–1685), moved to Edo and provided the Tokugawa Shogunate with official artists, Sansetsu remained in Kyōto and became the leader of the school in that city.

Originally there may have been twelve landscape paintings in this set. If so, they probably depicted the months of the year and may have been mounted on screens. In this panel three travelers on horseback accompanied by three servants ride through the snow. They are about to enter a gate and seek shelter at a group of houses or temple compound. The winter is very severe and Sansetsu has skillfully made use of the white of the paper to emphasize the snow laden trees and distant peaks with but a single tree rising through the frosty blanket. The composition is very carefully organized and, in addition to the artist's signature, title, age and two seals, the painting carries his seal as the *Edokoro Azukari* (Chief of the Official Bureau of Painting).

81 THE TALE OF GENJI-YŪGAO 65.6

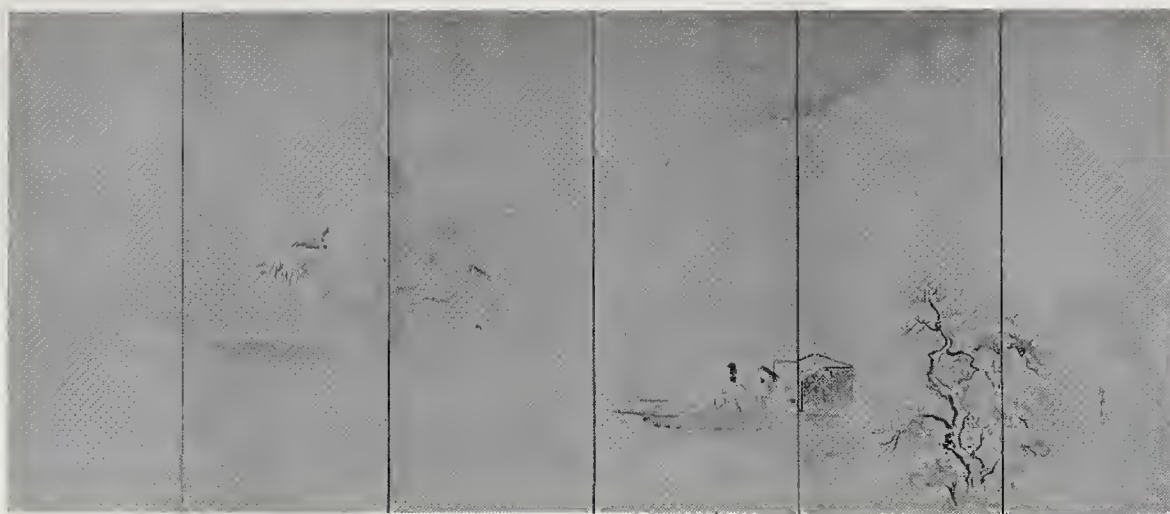
Kanō Naonobu, 1607–1650

Ink and color on paper; height, 153.7 cm. (5 feet, 1/2 in.); width, 352.6 cm. (11 feet, 6 3/4 in.)

Kanō school; Edo period

Naonobu was the son of Takanobu and the grandson of Kanō Eitoku (1543–1590). Before moving to Edo in 1630 he had studied painting with both his father and Kanō Kōi. While in Kyōto he had worked together with his more famous elder brother, Tanyū (1602–1674) in painting panels for the Honmaru Shoin of the Nijo Castle in preparation for a visit by the Emperor Go-Mizunoo in 1626. When Takanobu's three sons Tanyū, Naonobu, and Yasunobu reached Edo they established themselves in different parts of the city. Naonobu settled in Kobikichō and thus became the leader of that branch of the Kanō school in the Tokugawa capital.

Naobubu's work is characterized by a free and rather relaxed



for the textual passages are of especially refined design. The handscroll is of reduced scale and one can envision a young noble or court lady enraptured as they viewed it. It in all likelihood dates from about 1600.

83 THE STORY OF THE PRINCESS OF THE UJI BRIDGE SCROLL 69.24

Sumiyoshi Hiromichi, 1599–1670
Ink, colors and gold on paper; height, 30.5 cm. (12 in.); length, 1321 cm. (43 feet, 4 in.)

use of monochrome ink and color washes. The famous Tale of Genji serves as the subject matter of this pair of screens. On their surfaces figures emerge from broad areas of enveloping mist. The two incidents depicted deal with tragic romance. In chapter 4 Prince Genji has a brief melancholy encounter with Yūgao, his brother-in-law's mistress. He is enchanted by her simple home with *yūgao* (morning glories) growing on a trellis and stops his bullock cart to visit.

The other screen illustrates chapter 51 and Niou's passionate and ill-fated romance with Ukifune. They are shown crossing the Uji River in the cold of winter. Naonobu contrasted the sparse intense black ink details with silvery and almost ghostly space. There is a nostalgic romanticism about the painting. Rarely has the Tale of Genji been cloaked in such lyrical beauty. Naonobu placed his signature and seal on each screen. (The second screen of the pair is reproduced above.)

82 THE TALE OF THE CRANE SCROLL 66.18

Ink, color, gold and silver on paper; height, 15.6 cm. (6 1/8 in.); length, 948 cm. (31 feet, 1 1/4 in.)

Tosa school; Edo period, early 17th century

The literature of Japan is rich in fascinating tales and legends and artists in the Heian and Kamakura periods were often employed to produce illustrated narrative handscrolls. Their work was commonly called Yamato-e (Japanese painting) for it was strongly native in taste, subject matter, style and technique in contrast to the artistic production of other schools. The Yamato-e tradition was carried on through the Muromachi period by a hereditary artist group known as the Tosa. This family of artists gained recognition as the official painters to the Imperial Court and also were highly favored by the Ashikaga Shōguns. Their skill as artists rests somewhat on the superior quality of the literary material they illustrated as well as the very controlled and charming stylization in their thematic treatment of the subject matter. One can detect an affinity for the miniature in their work.

A truly charming legend that appears in the Muromachi period is the *Tale of the Crane*. It is a romantic story of man's reward for kind deeds and contains a magic transformation. In barest outline a man saves the life of a crane and releases it to live freely. Shortly thereafter a young woman of great beauty visits him and though poor he provides her with lodging, and his romance for her blossoms. Her radiance makes his neighbors envious and his overlord challenges him for his beloved. The last demand is for a mythological beast called a *wazawai*. Through the aid of the beautiful girl's parents and the jaws of the *wazawai* which they provide he dismisses the challenge and returns victorious and happy to his home only to learn in sorrow that his beloved is but the transformed spirit of the crane, which now must leave him. In this scene they bid a loving farewell to each other as she flies away once again to freedom.

Although the artist of this painting is unknown, it is clearly a masterpiece of the late Tosa school. There is an almost jewel-like quality about the brilliant colors, attention to details, delicacy of line, and precise organization of the composition. Not a line is out of place and even the silvered background

Sumiyoshi school; Edo period

A very noted handscroll is that titled the *Story of the Princess of the Uji Bridge*. It is documented in *Kōko Gafu* (A Study of Old Japanese Paintings) by Kurokawa Mayori and is a rare example from the hand of the artist Tosa Hiromichi. This artist, as a result of Imperial patronage, later in his life changed his name to Sumiyoshi Jokei and continued to work in the Yamato-e style.

Hiromichi is believed to have been the son of, or at least related to, Tosa Mitsuyoshi (1539–1613). He thus had a good foundation in painting and because of his skill was favored during his lifetime with the honorary titles of Hokkyō and Hōgen. Late in his career he also took the tonsure. The Tosa school of painting had fallen into a state of decline towards the end of the Muromachi period and the Kanō school had come to the foreground and tended to monopolize official art circles. It was Hiromichi who reawakened the lagging Yamato-e spirit and carried it forward under the Sumiyoshi name.

The Princess of the Uji Bridge scroll is courtly work. Not only did Hiromichi do the painting but six court nobles who were noted calligraphers wrote the text. These are Asukai Masaaki (died 1679), Hirohashi Kanekata (died 1669), Yubu Tsuguyoshi (died 1653), Takeya Mitsuhiisa (died 1685), Kura-hashi Yasuyoshi (died 1670) and Reizen Tamekiyo (died 1668). In addition to this the outer title was written by the Prince Myōho-in Gyōnen. The paintings by Hiromichi are very carefully organized. There is nothing bold or daring about them in either brushwork or color. One can sense that they are products of an artist untroubled by the cares of livelihood. Even in moments of action there is serenity and unruffled calm prevails. The painting style is sweet though not saccharine, and throughout it elegance and beauty prevail. The story is that of the search by the Princess of the Uji Bridge to find her husband who left home in search of a rare seaweed plant that would cure her illness. She longs for him and wanders hopefully accompanied by an elderly woman. She dreams of him at the seashore and can but meet him at the Palace of the Ocean Deity. Once again the theme is that of longing and love. The painting bears the artist's two seals Tosa and Hiromichi on the last section.

84 DRAGONS 05.230

Attributed to Nonomura Sōtatsu

Ink and pink tint on paper; height, 150.6 cm. (59 1/4 in.); width, 353.6 cm. (139 3/16 in.)

Rimpa school; Edo period, 17th century

Dragons swirling above the sea and through the heaven are the subject of this pair of screens attributed to the hand of Sōtatsu. The theme is one that quite obviously is of Chinese origin and was common to Chinese art since the Sung dynasty. It is on the screens and wall paintings of Japan that these mythological beasts became magnificent for they had space in which to move. These screens show how they can truly dominate the scene. Their eyes bulge and they are of ferocious mien. Black storm clouds churn about them and the waves pitch as they stir the water. The artist achieved impact by using ink

highlighted in but a few places with slight touches of pink. He also uses the *tarashikomi* technique which involves the creation of puddles of wet ink or paint that blend into one another developing forms without the use of outlines. This also heightens the mystery for the forms appear to be alive and have depth.

Sōtatsu's most noted painting in this manner is that titled *Waterfall in a Lotus Pond*, which belongs to the National Commission for the Protection of Cultural Properties. A number of very competent scholars feel that the Freer dragon screens are by him although others continue to question the attribution. The paintings carry the artist's signature and seal. (The second screen of the pair is reproduced on page 178.)

85 WAVES 69.23

Ink and slight color and gold on paper; height, 57.5 cm. (62 in.); width, 357.5 cm. (11 feet, 9 in.)
Hasegawa school; Edo period, 17th century

Many artists were used in providing decoration for the large castles, villas, temples, and homes of the nobles and wealthy merchants in the Momoyama and Edo periods. The Hasegawa school of artists were very much concerned with this type of painting. The school along with the Unkoku and Soga were outgrowths from the Muromachi Suiboku tradition, and Hasegawa artists considered themselves to be the artistic heirs of Sesshū. In fact, however, a great deal of Kanō influence can be found in their style of painting. The school's founder was Hasegawa Tōhaku (1538–1610).

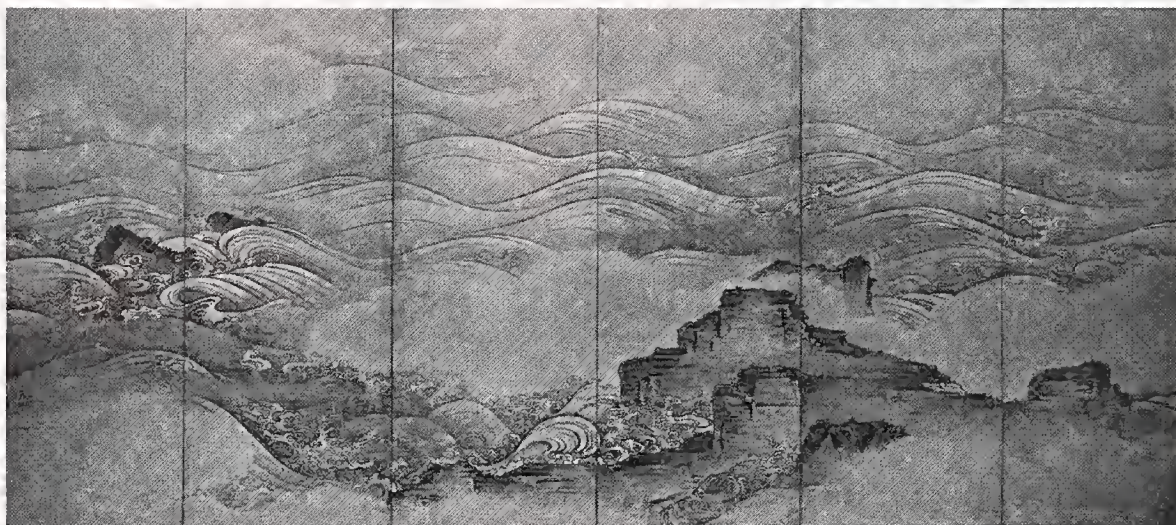
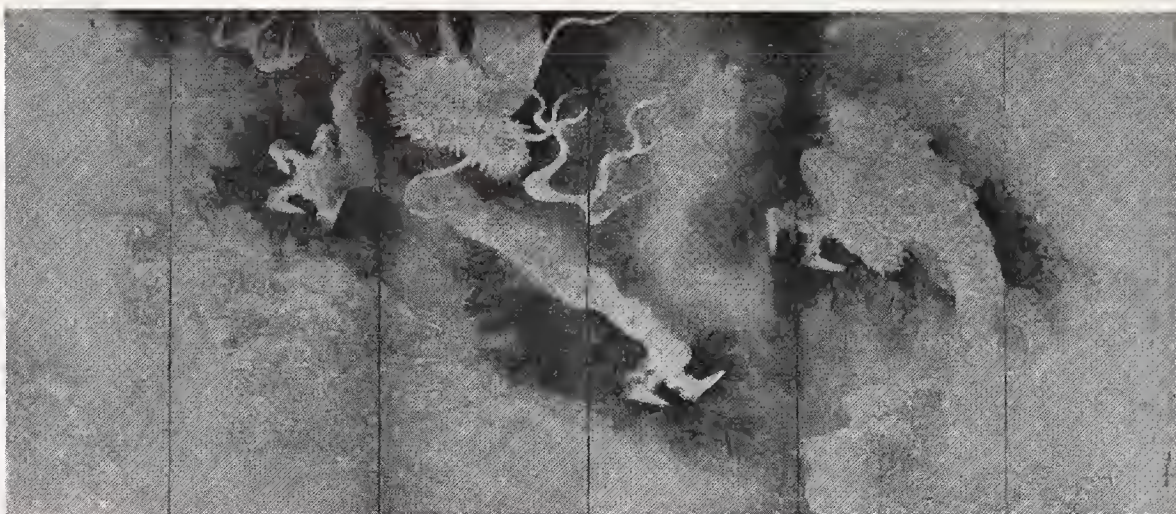
These wave screens should recall to mind the Sōtatsu *Waves of Matsushima* paintings also in the Freer. They are executed in the Hasegawa style and are less patterned and dramatic than the Sōtatsu work. The treatment of the rocks points directly to the Kanō style. The design is copied from panels in the Zenrinji temple in Kyoto done by Tōhaku. The unsigned Freer paintings are somewhat later in date. The artist skillfully employed the use of touches of blue and gold wash to add interest and spatial movement to the design. The overall effect brings the viewer into a semi-realistic contact with nature. The subject matter is in all likelihood the same as that used by Sōtatsu.

(The second screen of the pair is reproduced above.)

86 A PUPPET SHOW—"THE POTTED DWARFED TREES" 98.505

Bunkaku, fl. first half of 18th century
Ink, color and gold on paper; height, 138.3 cm. (54 7/16 in.); width, 363 cm. (142 15/16 in.)
Ukiyo-e school; Edo period, 18th century

The artist's name, given in the inscription on the right edge of the painting, cannot be traced; however, the style of the painting and some details of the composition suggest that the name Bunkaku probably is connected with Okumura Masanobu (1686–1764). The plot of the play being enacted deals with Tsuneo, a loyal knight who was banished from court on false charges. Tsuneo and his wife were living in utter poverty when a Buddhist monk stopped at their home on a stormy winter afternoon. Ashamed of their humble circumstances, they were at first reluctant to admit the monk, but finally



allowed him to stay. During the course of the night Tsuneo told the monk of his unjust disgrace. The cold finally forced Tsuneo to sacrifice his three prized potted trees to warm the house. Not long after the monk departed, Tsuneo was summoned to the Shōgun's court at Kamakura. There he saw that the monk actually was the powerful *Shikken* (Prime Minister) Hōjō Tokiyori (1227–1263). Tsuneo's property and rank were restored to him, together with three additional estates to reimburse him for the sacrifice of his three precious trees.

87 THE THIRTY-SIX MASTER POETS 70.22

Sakai Hōitsu, 1761–1828
Ink and colors on silk; height, 151 cm. (59 1/2 in.); width, 163 cm. (64 1/8 in.)
Rimpa school; Edo period

One of the most popular themes in Japanese art history has been the representation of the Thirty-six Master Poets. These laureates all predate the 11th century and they and their verses became legendary. They were men and women of noble or sacred caste and various schools of artists through pictorial means have endeavored to bring them to life. In fact, they with other poets form the major portion of national portraiture. Generally these inspired bards were treated with great respect. One of the reappearing qualities of the Yamato-e tradition was humor and the artist Hōitsu who is attributed to have painted this two-fold screen displays that skill. True credit for the design belongs to Kōrin who others copied.

The artist Sakai Hōitsu was a rare man for he was born into a family of means. His grandfather had been Lord of Himeiji Castle, one of the noblest in the land. Hōitsu was given more than a prefatory education and as his family had for many years supported Kōrin with a daily stipend, he was privileged to see and study many of that great artist's works. There built up in him a burning passion for art and he studied the various schools including Kanō, Ukiyoe, Nagasaki Chinese style, and Rimpa. It was the latter that most captivated him and he became not only artist but collector, archivist and propagandist for that tradition, and especially for the work of Kōrin and Kenzan. He was a dedicated and devout man.

In this treatment of the Thirty-six Master Poets Hōitsu has almost slavishly copied a Kōrin design. He appears to have repeated with but the slightest variation this theme a number of times. It was obviously a winning composition and in much demand. Only thirty-five poets are represented for one is behind the cloth floor screen. They form an amazing pattern and the contrasts of color, posture, and expression make it a most successful work. The poets' expressions are like humorous caricatures though lack of respect was not intended, for Hōitsu was too traditional a man to cast derision on these literary favorites. Instead of scoffing at them one senses that he, as Kōrin, felt a camaraderie with the subjects. He utilized most of the tricks of the Rimpa artist including *tarashikomi*. Though the screen is unsigned it can fairly safely be attributed to his hand. Additional support for the attribution can be found in the signature of the noted lacquer master Hara Yōyūsai (1772–1845) placed on the lower left frame. Yōyūsai was noted for his skill in producing *makie* in the Kōrin style and in executing Hōitsu designs into lacquer. This screen was formerly in the Masuda collection. In addition to it an earlier copy of the Kōrin design attributed to Kagei is in the collection of the Cleveland Museum of Art.

88 THE THUNDER GOD 00.47

Katsushika Hokusai, 1760–1849

Ink and color on paper; height, 122.9 cm. (48 3/8 in.); width, 49.5 cm. (19 1/2 in.)

Ukiyo-e school; Edo period

Anybody studying the work of Hokusai will be amazed by his versatility. He appeared to be equal to any challenge and his devotion to all that passed before his eyes both in life and fantasy is admirable. Art was the deity he worshipped and not unlike the Frankenstein monster it ruled though fortunately did not destroy his life.

The Freer Gallery of Art has the worlds richest collection of paintings by Hokusai. In 1847, but two years before his death, this eccentric gentleman at the age of 87 painted this representation of the thunder deity. The subject is derived from Buddhism and is most often paired with the wind deity. On its back it carries drums upon which it beats a loud tattoo with wooden sticks. Bolts of lightning flash about it as it moves through space on a dense storm cloud. The thunder deity theme had been popular not only in Buddhist sculpture but also in Kamakura period Yamato-e handscrolls such as the *Kitano Tenjin Engi* (Legends of the Kitano Tenjin Shrine). Even the Rimpa artists Sōtatsu and Kōrin produced versions of the subject.

Hokusai's thunder deity adds a new dimension for it is grotesque and, in the artist's nervous line, one can sense the tenseness of waiting for the next flash of lightning and clap of thunder. The cloud is equally ominous for it appears to spew forth and by means of a carefully controlled spattering technique Hokusai forces the storm out upon us. He signed the work with his age in Japanese manner "The 88 year Old Manji," and for his seal used the character for 100, the venerable age he hoped to reach but never attained.

89 BODHISATTVA 09.343

Wood; height, 81.2 cm. (32 in.)

Suiko period, 552–645

During the Suiko period Japanese Buddhist sculpture might be described as reflecting an international Buddhist style. The full, round face and child-like proportions of the body of this Bodhisattva are related to both Chinese and Korean prototypes. The figure was carved from a single block of wood, lacquered and covered with gold leaf. An elaborate necklace adorns the Bodhisattva, enriching the simply modeled planes. Both arms, the pedestal and the fine flowing scarves are later restorations. Similar figures are the Six Kannon in Hōryūji and a Kannon in the Nezu collection.

90 BODHISATTVA 66.34

Dry lacquer; height, 61.0 cm. (24 in.); width, 17.5 cm. (6 7/8 in.)

Tempyō period, ca. 790

In contrast to the rigid frontality that characterizes earlier Buddhist sculpture, that of the Tempyō period is imbued with delicate grace and movement. This Bodhisattva steps forward and turns slightly to one side in a gesture reminiscent of the lacquer sculpture in the Dēmpōdō at Hōryūji and the musicians in the Phoenix Hall of the Byōdōin at Uji. The position of the two hands suggests that they may have held a musical instrument. The figure, executed in dry lacquer, was made in three sections: head, torso, and legs. Some traces of the original gilding still are visible. The arms and earlobes are later restorations. Holes in the hair and chest suggest that the Bodhisattva was once adorned with a crown and necklace.

91 MIROKU BOSATSU 62.21

Wood; height, 206.9 cm. (81 in.); width, 114.0 cm. (44 7/8 in.)

Heian period, late 12th century

In contrast to the somber, somewhat ferocious Buddhist images of earlier periods, Buddhist sculpture dating from the Heian period is marked by a gentleness of mood and posture. This seated figure depicts Miroku Bosatsu, who is to descend from the Tushita Heaven to preach the Law at the end of the present *kalpa* or cycle of time. The broad, simply modeled face and precise linear arrangement of flattened drapery pleats are typical of 12th century Buddhist sculpture. The two forearms are late additions.

92 KONGŌ YASHA 09.346

Wood; height, 42.9 cm. (16 7/8 in.); width, 27.8 cm. (10 15/16 in.)

Kamakura period

Kongō Yasha is one of the Godai Myōō, or Five Radiant Kings. Although ferocious in aspect, the Five Radiant Kings actually are benevolent, for their task is to protect worshippers by frightening away evil spirits or to destroy passion and ignorance. This wooden figure of Kongō Yasha is coated with gesso and painted. Some vestiges of *kirikane* are visible on the robes. Kongō Yasha has three heads and six arms. Each hand holds an attribute: *vajra*, bell, bow, arrow, sword and *cakra*. The carving is similar to that done by Unkei; the sculpture might possibly be a school piece.

93 BODHISATTVA 09.345

Wood; height, 62.8 cm. (24 3/4 in.); width, 43.2 cm. (17 in.)

Kamakura period, 13th century

The seated Bodhisattva is depicted with one hand raised, as if in the midst of a discourse. Although the eyes are lowered, the facial features reveal a new, more direct expression than is characteristic of Kamakura sculpture. The high chignon and drapery folds have a greater sense of plasticity than does sculpture of the preceding Fujiwara period. Some traces of lacquer and *kirikane* remain on the body and robes. The lower section of the figure probably is a later replacement. The figure is closely related to the work of Kaikei and may even be attributed to his hand.

94 JIZŌ BOSATSU 65.19

Wood; height, 35.5 cm. (14 in.); width, 12.0 cm. (4 3/4 in.)

Kamakura period, late 13th century

Jizō, the savior of those beings condemned to Purgatory or Hell and protector of women and children, was especially popular during the Kamakura period. The most gentle of all Buddhist deities, he is often represented as a handsome youth. In this image, the head and hands are carved separately. The drapery folds are decorated with *kirikane* which is unusually well preserved; the wide borders of floral ornament probably are based on Chinese prototypes. In his left hand, Jizō carries a pearl to illuminate the Region of Darkness. The pilgrim's staff which Jizō usually carries in his right hand is missing from this figure.

95, 116 GUARDIAN FIGURES 49.20, 49.21

Wood; height, 233.5 cm. (92 in.)

Kamakura period, 13th century

Kamakura period sculpture reveals a new concern for realism and dynamic action. This pair of guardian figures, or Niō,

exhibit the tense musculature and ferocious distortion which resulted in deities of superhuman appearance. Numerous wooden blocks, ingeniously shaped, are fitted together and held with double-pronged iron staples. On the tenon which projects downward from the sole of the left foot is a three-character inscription which reports the figures came from the Kagen-ji or Iehara-dera in Sakai.

(The second figure of the pair is reproduced on plate 116.)

96 DŌTAKU 68.73

Bronze; height, 95.7 cm. (37 1/2 in.); width, 50.8 cm. (20 in.)

Yayoi period, 3rd century A.D.

Bronze casting techniques were introduced into Japan from the continent during the Yayoi period. Among the objects cast by Japanese artisans are bronze implements known as *dōtaku*, which probably were sacred objects that may have been used in fertility or hunting rituals. In spite of their bell-like shapes the *dōtaku* apparently were non-utilitarian. The surface of this bell is ornamented with fine, raised-line relief; a series of comma-like shapes decorate the outer edge of the central flange.

97 WATER PITCHER 65.26

Bronze; height, 27.5 cm. (10 7/8 in.); diameter, 13.5 cm. (5 5/16 in.)

Kamakura period, 13th century

A *suibiyō*, or water flask, is one of the eighteen objects allotted to Buddhist priests for their daily needs. This unusually sophisticated example, said to have come from Kōzan-ji, has a taut silhouette accented at regular intervals by slight indentations or projecting ridges. A fully modeled lion serves as the handle for the lid; stylized foliate forms ornament the spout and handle. The spout originally was somewhat longer.

98 IRON KETTLE 67.20

Height, 23.5 cm. (9 1/4 in.); diameter, 33.0 cm. (13 in.)

Kamakura period, ca. 1300

Ashiya, in the Fukuoka area, has been famous for the manufacture of fine iron kettles since the 13th century. Ashiya-type iron kettles are smooth surfaced and often have a natural textured pattern. This kettle has a smooth texture with a characteristic luster referred to as "catfish skin." The design on the main body of the kettle shows a sandy shore, sinuous pine trees, waves and shells. This theme was often used by Yamato-e artists. The kettle is unusually large and complete and probably was used at special tea ceremonies.

99 MIRROR 67.11

Bronze; diameter, 21.0 cm. (8 1/4 in.)

Kamakura period, 13th century

During the Heian period the Japanese developed a round-shaped mirror with a raised rim in contrast to the Chinese T'ang dynasty form which had a cusped rim. In this example, the garden landscape is composed around the central tortoise-shaped boss. Two cranes stand in the shallow stream beneath the branches of a pine and *tachibana* (citrus-type) tree. The decorative, linear handling of the forms is similar to Yamato-e painting of the Kamakura period. Small flecks grouped in threes and fours form white caps and enliven the surface of the water; flower-like rosettes of lichen appear on the trunks of the two trees. The tortoise, heron, and pine are symbols of longevity.

100 PITCHER, KARATSU WARE 98.457

Stoneware; height, 15.8 cm. (6 1/4 in.); diameter, 14.2 cm. (5 5/8 in.)

Momoyama period, 17th century

The production of Karatsu wares in Japan was begun by Korean potters captured by Hideyoshi during his invasions of Korea near the end of the 16th century. Karatsu wares were made of heavy, rough clay and fairly dark, sober glazes for everyday use. This pitcher, with twisted rope handle and folded-over spout, is of a type known as Chosengaratsu, or "Korean Karatsu." The upper section is covered with a glossy greenish-brown glaze, and the lower half with a crackled

cream-colored glaze. It probably was made at a site called Shokodani, one of the most famous Karatsu kilns.

101 WATER POT, SHINO WARE 67.16

Stoneware; height, 16.5 cm. (6 1/2 in.); width, 22.5 cm. (8 7/8 in.)

Momoyama period, 17th century

Shino ware, which was made near Tajimi in Gifu Province, is noted for its thick feldspathic glaze and basic simplicity of design. These characteristics made it have special appeal in the tea ceremony. This water pot with handle and spout is decorated with a design of ivy painted in iron on the body prior to glazing the piece. The ivy pattern covers the body of the pot almost as a net and in a strange manner adds delicacy to the squat shape of the vessel. The lid is decorated in a similar manner with an elegant design of fern. Few Shino spouted water pots of the Momoyama period have survived.

102 TEA BOWL, RAKU WARE 99.34

Hon'ami Kōetsu, 1558-1637

Stoneware; height, 8.7 cm. (3 7/16 in.); diameter, 12.5 cm. (4 15/16 in.)

Momoyama period, 17th century

Hon'ami Kōetsu (1558-1637) was a noted calligrapher, potter, and lacquer artist, as well as a connoisseur of swords. Although he worked closely within the limits of the Raku tradition, his handling of ceramics is characterized by a freedom that caused them to be highly esteemed by tea masters. In this teabowl, calculated irregularities of profile, surface texture and glaze lend the piece a sturdy, chaste simplicity.

103 VASE 64.1

Nonomura Ninsei, 1663-1743

Stoneware; height, 24.8 cm. (9 3/8 in.); width, 27.3 cm. (10 3/4 in.)

Edo period, 17th century

Ninsei traditionally is considered to be the originator of overglaze decorated pottery. His rich palette of enamels enabled potters to decorate their wares with elaborate designs formerly associated with lacquer and textile techniques. In this rectangular vase with rounded profile, Ninsei used jet black and uneven reddish-brown glazes to achieve the rich textural effect of antique lacquer. Ninsei's signature is incised on the rough, unglazed base.

104 TRAY 02.220

Kyoto ware, Kenzan

Stoneware; height, 2.8 cm. (1 1/8 in.); 21.7 cm. (8 9/16 in.) square

Edo period, 17th century

This square tray is another example of Kōrin and Kenzan working together. The *yatsu-hashi*, or "eight-part bridge" design, which occurs often in Kōrin's work, is based on the Yatsu-hashi section IX of the *Ise Monogatari*. Iris grow in the foreground and upper right, while a few bold strokes of dark brown suggest a bridge. Compositions in which elements are arranged along the sides, leaving the center area open, were continued by artists of the Rimpa school. Kōrin's signature is written in the upper left; Kenzan's signature appears on the base.

105 JAR, KAKIEMON WARE 56.13

White porcelain; height, 40.4 cm. (15 15/16 in.); diameter, 31.0 cm. (12 3/16 in.)

Edo period, 17th century

The red, blue, yellow and green enamels boldly painted on this large jar constitute the basic palette used by the Kakiemon decorators, and the same colors were used with ever increasing refinement all through the Edo period. Ornamental bands on the neck and foot enframe the dominant central design of three large floral medallions with individual asymmetrical floral studies, which contrast with the formally balanced designs within the narrower bands.

106 LARGE DISH, KUTANI WARE 68.13

White porcelain; height, 7.0 cm. (2 3/4 in.); diameter, 35.0 cm. (13 3/4 in.)

Edo period, 17th century

During the 17th century, kilns in the Kutani area of Kaga province produced a porcelain ware with a somewhat irregular

white body and vigorous overglaze enamel decoration. The designs are varied, but all are characterized by bold application of multi-colored overglaze enamels. In this example, hexagonal shapes cover the inner surface of the bowl in a "tortoise shell" design. Three small studies of birds and animals within hexagons alternate with purely abstract shapes. The underside of the bowl is decorated in underglaze blue.

107 LARGE DISH, KUTANI WARE 67.15

*White porcelain; height, 11.5 cm. (4 1/2 in.); diameter, 45.7 cm. (18 in.)
Edo period, late 17th-early 18th century*

Sturdily formed, vigorously decorated examples of Kutani ware provide eloquent proof of Japan's unique ceramic tradition. A bold hexagonal "tortoise shell" design covers the wide flaring rim of this deep dish. The emblems enframed within the scales include a fan, gourd and flute. On the inner base, a landscape with a bird is contained in a large octagonal. Dull-hued overglaze enamels complement the spontaneity of the design.

108 DISH, NABESHIMA WARE 66.29

*White porcelain; height, 6.5 cm. (2 1/2 in.); diameter, 22.0 cm. (8 5/8 in.)
Edo period, late 17th-early 18th century*

The Nabeshima kilns in Hizen, located a few miles from Arita near Saga city, produced porcelains of exceptionally high quality. On this dish, a single camellia blossom in delicate overglaze enamel colors and underglaze blue is superimposed against two bands of concentric wave patterns. The fine white wave patterns were first drawn on the raw porcelain in ink and the rest of the area filled in with cobalt. When the piece was fired, the ink burned away leaving the same lines silhouetted in white against the cobalt blue.

109 INCENSE BOX 67.9

*Lacquer; height, 8.3 cm. (3 1/4 in.); diameter, 25.0 cm. (9 7/8 in.)
Kamakura period, 1192-1336*

During the Kamakura period, lacquer artisans in the area of Kamakura developed a technique whereby designs were deeply incised on a wooden surface and then lacquered. The technique, which is said to imitate Chinese prototypes, is called Kamakura-bori. A single peony blossom in the center of the cover of the incense box is surrounded by serrated leaves. Deeply carved floral contours give the box a strongly sculptural appearance. The contrast of red and black lacquer is similar to Negoro-type lacquerware.

110 NEGORO LACQUER PITCHER 67.5

*Lacquer; height, 35.5 cm. (14 in.); diameter, 19.3 cm. (7 5/8 in.)
Momoyama period, late 16th century*

Priests of the Negoro Temple in Kii province began to make lacquer wares as early as the Kamakura period. The elegant shape of this pitcher, based on Chinese prototypes, is unusually graceful. Centuries of wear have worn away the red lacquer in places to reveal the black lacquer ground, thereby enhancing the antique effect so treasured by Japanese connoisseurs.

111 LACQUER CABINET 44.20

Height, 28.0 cm. (11 in.); width, 33.4 cm. (13 1/8 in.); depth, 21.3 cm. (8 3/8 in.)

Momoyama period, late 16th century

This small cabinet, or *kodansu*, is decorated with mother-of-pearl and gold. The chrysanthemums which ornament the outside of the cabinet are done in three different techniques: 1. *Hiramakie* (literally, "flat sown picture"), in which the decoration is actually in low relief with the surfaces in the same plane, and is built up of lacquer alone. 2. *Nash-ji* (literally, "pear ground"), which consists of gold flecks sunk into the lacquer at varying depths. In this technique, the gold is placed on the surface and covered with a layer of lacquer. The process is repeated for each successive layer, which must dry before the next is applied. 3. Mother-of-pearl inlaid directly into the surface. Floral designs, blown grass and small butterflies ornament the interior of the cabinet and the six drawers. The metal fittings are of gilded chiseled bronze.

112 LACQUER BOX 04.36

Attributed to Hon'ami Kōetsu

Height, 23.2 cm. (9 1/8 in.); length, 29.2 cm. (11 1/2 in.); width, 23.8 cm. (9 3/8 in.)

Edo period

The technique of inlaying mother-of-pearl designs, originally introduced to Japan from China during the T'ang dynasty (618-907), had been completely nationalized by the late years of the Fujiwara period (897-1185). During the Edo period, masters like Kōetsu introduced bold new designs and new materials that reflect the sumptuous taste of the new capital. The cover and four sides of this lacquer box are decorated with sprays of plum branches and blossoms, inlaid with mother-of-pearl and lead, in a design that encloses the entire object rather than being restricted to a single surface. Metal fittings with relief designs are attached on two sides of the box. Kōetsu's signature is written on the inside red lacquered surface of the cover.

113 BODHISATTVA 51.21

*Gilt bronze; height, 33.8 cm. (13 15/16 in.); width, 11.3 cm. (4 7/16 in.)
Suiko period, mid-7th century*

The earliest Buddhist sculpture to reach Japan is purported to have come from the Kingdom of Kudara in Korea. Though many of the early images show strong Korean influence there is also much evidence of Chinese 6th century prototypes. Such is the case with this Bodhisattva. It stands enframed by an irregular silhouette made up of the crown, ribbons, hair, and saw-tooth drapery folds. It stands on a lotus pedestal base. Though the figure is cast in the round it gives the impression of flatness. This was characteristic of much of mid-7th century sculpture. The slightly incised lines bordering the edge of the crown and scarves that cross in front of the figure emphasize the two dimensionality. The facial expression is of great calm and contemplation. The hand gestures appear to be those of the *abhaya* and *vara* mudras. The image holds a sacred jewel between the thumb and fingers of its downstretched left hand. Though the gestures are clear we do not know the identity of this Bodhisattva. In the Suiko period just as in Korean Buddhism, the iconography is rather free.

This Bodhisattva has an interesting history for it was well-known to Professor Langdon Warner who often advised Charles L. Freer on sculpture and at one time belonged to the noted collection of one of Mr. Freer's first and closest friends in Japan. A number of scholars have questioned the dating of the image. Under technical examination no fault can be found with it. Stylistically the sculpture resembles images found in the Forty-eight Buddhist Divinities formerly of the Hōryūji Temple.

114 BODHISATTVA 06.53

Lacquer; height, 59 cm. (23 1/4 in.)

Heian period, 10th century

During the Tempyō period the production of dry lacquer images flourished. The technique although not difficult is tricky for one must first be immune to the ravages of lacquer poisoning. In addition to facing the problem of modeling the image the sculptor needed great patience for the drying stages were very slow. Dry lacquer images had certain advantages over those made of other material. They were certainly much lighter than either bronze or wood and thus could be moved and used with greater flexibility. They also permitted greater freedom of design and, unlike wood, were more stable against shrinkage. Though the zenith of the technique occurred in the 8th and 9th centuries, images made of dry lacquer did not vanish from the scene.

This figure of a Bodhisattva is considered 10th century in date. It is stylistically archaic for the pipestem arms, narrow waist and slender features are characteristic of the earlier Tempyō period. At the same time the general refinement indicates that it is but a revival of the earlier style. The Bodhisattva has never been properly identified. In American collections there are three other pieces very similar to this one in

construction and style. The gilding on the Freer sculpture was once heavily covered with deposits of soot. This was cautiously cleaned away to reveal the original surface. Evidence was found at that time of small areas of later regilding and repair.

115 AMIDA BUDDHA 09.347

Wood polychromed; height, 34 cm. (13 3/8 in.)

Kamakura period, 13th century

Few Buddhist images of the 13th century have survived with their original pigment and metalwork intact as well as this handsome deity. The painted surface with elegant textile patterns and flesh tones had been protected through the ages by a thick layer of soot. When it was removed the glory of the image was again revealed and evidence of only minor areas of repaint was detected.

The figure is delicately carved and its hands are in the *jōhin gesshō* mudra. These gestures, symbolic of the three highest of the nine stages of birth in the paradisiacal Pure Land, are normally associated with Amida Buddha. A second supporting feature for that identification would be the treatment of the bare chest. On the other hand, the upswept coiffure and very delicate and beautifully refined crown are atypical of Amida iconography and thus the figure has always been catalogued as a Bodhisattva. The full face, sensitive modeling, and the natural way the drapery falls is in the Kamakura manner. The eyes and protruding *ūrna*: on the forehead are set in crystal.

116 (refer to plate 95)

117 MIRROR 68.71

Bronze; diameter, 14.6 cm. (5 3/4 in.)

Tumulus period (A.D. 3rd to 6th century)

This mirror of the Tumulus period is notable for its fine state of preservation and rather unique design. It is circular and spaced evenly around its edges are six protuberances which are hollow and split. Each of these contains a small pellet inside which moves about and jingles when the mirror is handled, and thus they form a bell-like device. The decoration of the mirror from its outer edge consists of three bands. The first resembles sun rays. The second band is a conventional herring-bone design symbolic of water. Cast into the third band are seven highly stylized fish-like creatures. At times these have been referred to as tadpoles or squid. A slight residue of what appears to be cinnabar remains in this decorative area. The mirror is dated A.D. 3rd-6th centuries.

118 MIRROR 70.7

Bronze; diameter, 20.1 cm. (7 15/16 in.)

Kamakura period, early 14th century

The highly decorated backs of mirrors show how skilled the artists were in applying masterful designs to the confines of a circle. They also tell us that the bronze masters had truly conquered their craft. The designs vary greatly and are more painterly than the decorative geometric Chinese prototypes. The same quality can be found in compositions created for lacquers.

This mirror is of the Kamakura period when naturalism and vigor had replaced Heian decorative motifs. Two miraculous phoenixes, a variety of paulownia tree known as *Firmiana simplex* W. F. Wight, bamboo, and a stream are the subject matter. One bird is perched in the tree while the other flies to join it. The plumage is handsomely cast and the tail feathers are executed in an elongated version of the canon used for the bamboo leaves.

The mythological phoenix is a very benevolent bird and was often associated with Buddhist decorative themes. It was believed to feed only on bamboo seeds and quench its thirst with water from fresh streams. It is a symbol of peace and prosperity. The two holes punched in the top of the mirror indicate that it must at one time have been dedicated and hung about the neck of a Buddhist deity perhaps as a wish for good fortune or as thanks for its realization.

119 JAR, SUÉ WARE 70.4

Stoneware; height, 20 cm. (7 7/8 in.); width, 24 cm. (9 1/2 in.)

Sué ware

Tempyō period, 8th century

The simple, elegant three-colored jars of T'ang dynasty China appear to have strongly influenced the men who made Sue ware. This ware was produced between the 5th to the 13th centuries; and in addition to the Chinese influence, there is also evidence that the potters turned to Korean wares for guidance. The Sue wares are the first we know to have been done in Japan utilizing the wheel.

This jar has a high shoulder and is globular in form. Its lip is short and straight and its foot flares slightly. Pieces of this nature with coarse brownish-gray bodies were normally fired at about 1000° centigrade, and because of the high temperature have hard bodies and rank as stoneware. The "natural" olive glaze that drips down over the shoulder is the result of the accidental fallout of ash which landed on these areas during firing. The Sue pots are probably the first wares to be produced by professional potters in Japan. The jars were in all likelihood meant for utilitarian storage purposes.

120 JAR, TAMBA WARE 66.28

Stoneware; height, 38.7 cm. (15 1/4 in.); diameter, 36.6 cm. (12 1/2 in.)

Namboku-chō-Ashikaga period, 14th century

The Tamba kilns, along with those of Seto, Tokonabe, Bizen, Echizen, and Shigaraki, are known as the six oldest in Japan. Tamba flowered during the second half of the 16th century and the wares produced at these kilns were mainly designed to serve the needs of the simple farmers. The pottery took the form of elegant storage jars such as this one. They are sturdy and rustic, and this particular vessel is generally considered to be late Namboku-chō or early Ashikaga period in date. Thus, it predates the refinement of Tamba wares and the advance to wares made specifically for the tea ceremony.

The large jar has a broad shoulder and a flaring lip. The clay from which it was produced was coarse and gray. It was highly fired as stoneware to a glossy red surface, and the shiny crackled "natural" appearing glaze dripped unevenly over the shoulder and ran to the foot. On the neck there is an X mark which in all likelihood was that of the potter. Neither he nor the actual kiln locale has been identified. It is interesting that the great 17th century master potter Nonomura Ninsei was first trained as a Tamba potter.

121 DISH, BENI SHINO WARE 62.22

Stoneware; height, 2.2 cm. (7/8 in.); diameter, 21.3 cm. (8 3/8 in.)

Momoyama period, late 16th-early 17th century

There are several varieties of Shino ware. Among the rarest, in addition to those with gray or red color, was that known as *beni*. The name is derived from the color which slightly matched in tint the rouge pigment produced from the safflower plant. In contrast to red Shino, the color is more delicate and almost salmon pink.

From the 16th century on, Shino wares were produced in the Mino region or what is present day Gifu prefecture. The ceramics produced at these kilns were intended for the tea cult which was flourishing. The pieces have a personal quality about them in contrast to the large utilitarian storage jars produced at the six oldest kilns of Japan.

This rare shallow dish was in all likelihood made in a kiln near Tajimi in Gifu. It is almost flat and has but a slight recessed foot. The coarse light gray stoneware was fired red on the surface and then a rich feldspathic glaze, so much admired by tea masters and devotees of the tea ceremony, was applied. Under the glaze, painted in black, is a spontaneous design of bamboo.

122 TRAY, ORIBE WARE 67.21

Stoneware; height, 15.9 cm. (6 1/4 in.); width, 21 cm. (8 1/4 in.)

Momoyama period, late 16th-early 17th century

Oribe ware was produced at the Motoyashiki kiln in the same Mino district of Gifu prefecture as those producing Shino ceramics. This kiln began in 1597 and pottery was produced at it for a period of 30 or 40 years. Oribe ware was

made with the cult of the tea ceremony in mind, and in contrast to other wares the pieces are endowed with controlled flamboyance and exuberance. The name Oribe is derived from the noted tea master and warrior Furuta Oribe, who was active from about 1580 until 1615. He served as a source of inspiration and his legacy can be seen in many handsome pots.

Typical of Oribe designs is this cake tray with a handle. The potters at the kilns often resorted to elements of natural form, such as bamboo, gourds or twisted vines. On other occasions they would use common shapes, such as fans or boats. In decorating the pieces they also resorted to a number of techniques, such as using slips of different colors and often painting abstract designs upon the pots prior to glazing them. The design of this tray symbolizes the great joys of spring when one gathered to view plum and cherry blossoms. The delicate flowers fall toward a stylized wind screen that cuts across one corner of the tray's interior. The other corner and handle have been glazed a deep transparent green. The tray, which rests on four low feet, is Momoyama period in date.

123 WATER POT, ORIBE WARE 69.21

*Stoneware; height, 19.7 cm. (7 3/4 in.); width, 20.6 cm. (8 1/8 in.)
Momoyama period, late 16th-early 17th century*

A bell with a loop handle is the shape of this Oribe waterpot, which also has a spout and lid. All the typical elements of Momoyama period Oribe wares are present. Its body is of light grayish buff stoneware, and it has a typical green glaze over some areas as well as a transparent one over those painted in brown. The decoration is plum blossoms, a woven fishnet or textile design, and simple diaper patterns. The piece rests on four flattened loop feet. The metallic bell shape is rare and this waterpot dates from the Momoyama period.

124 TEA BOWL, RAKU WARE 01.2

*By Dōnyū
Stoneware; height, 8.5 cm. (3 3/8 in.); width, 12.5 cm. (4 15/16 in.)
Edo period*

The most prized object of a great tea master was the bowl in which he prepared and served that refreshing beverage. It was especially important for it was the treasured item the master offered to his guest, and thus it was subject to the greatest scrutiny as well as praise or criticism.

Teabowls of many different kilns were sought and prized. Among the most noted were the humble and thick glazed Raku ware bowls. The founding potter was Chōjirō I (1516–1592), and the kiln he set up was in Kyōto.

Raku ware is low-fired and lead glazed. The deep black attained by Chōjirō was made from Kamo River stone. This stone was rich in both iron and manganese; and when the piece was cooled quickly, a lustrous black glaze resulted. Chōjirō's son, Jōkei, was awarded by the Shogun, Hideyoshi, the use of the character read *raku* (pleasure) to be placed as the seal on the ceramics from his kiln.

This handsome teabowl is by the third master Raku potter, Dōnyū; he was also known by the name Nonkō. Dōnyū died in 1656; some confusion as to his birth date exists. His bowls have a distinctive quality in that there is often a heavy overflow of glaze and the feet are normally cut and turned on a wheel. They are deceptively rustic. The body of this piece is a dense greyish white clay. Save for the glaze, the only decoration is a T-shaped mark on the bowl's side.

125 JAR, KAKIEMON WARE 70.21,

*Porcelain; height, 37 cm. (14 9/16 in.); diameter, 27.5 cm. (10 27/32 in.)
Edo period, late 17th century*

Large jars such as this were a favorite of the early Kakiemon potters. Although it is impossible to designate which generation produced this piece we can, on both stylistic and technical grounds, date it as being late 17th century.

The tradition commenced when Sakaida Kakiemon (born in 1596) undertook to paint designs in overglaze enamel on the fine porcelains he was capable of making. This event transpired on the outskirts of Arita, a town already known for its blue-and-white porcelain manufacture in Kyushu.

This jar is of the variety most often used as garniture when

exported to Europe. The elegance and refinement of Kakiemon ware were most appealing, and it rapidly exerted influence on the development of Meissen and other Western porcelain factories. Patterns that are basically European are incorporated into the designs found on this piece. The stylized vertical floral sprays are composed of flowers of fantasy. Although they suggest reality, none of them truly exists. Peonies, tulips and pineapples or pomegranates appear but they are really not botanically accurate. Interestingly enough, worked into the sprays is an element that can only be interpreted as a cross. It suggests that the design was commissioned by a native Christian or for shipment to a foreign household. The government frowned on and was closed to foreigners save for the very restricted colony of merchants at Deshima. The neck, shoulder and base are decorated with traditional patterns.

126 OCTAGONAL DISH, KAKIEMON WARE 58.3

*White porcelain; height, 5 cm. (2 in.); diameter, 33.3 cm. (13 1/8 in.)
Edo period, early 18th century*

During the first half of the 17th century, potters in the Arita region began to produce porcelains decorated with colored enamels. The members of the Sakaida family, later given the name of Kakiemon, were among the leaders in that field, and toward the end of the century their work became ever more refined in technique and artistic quality. This octagonal dish with an asymmetrical design of fish and waterweeds illustrates the sophistication they achieved in the early 18th century.

127 DISH, BANKO WARE 67.22

*Stoneware; height, 14.3 cm. (5 5/8 in.); diameter, 23.2 cm. (9 1/8 in.)
Edo period*

Banko ware was first made at Kuwana in Ise in about 1736. There is much confusion as to the history of the ware, although credit for its origin is generally given to an amateur potter named Numanami Gozaemon. He is believed to have traveled to Kyōto and studied with Kenzan. Upon the invitation of the Shogun, he moved later in his career to Edo. He was no longer an amateur and his pottery was highly skilled. There is often a very decorative element present in his work and on many pieces one can detect strong foreign influence.

This dish with an arching handle is a noteworthy example of what one can call old Banko ware. Though the potter is unknown, it is considered to be late 18th-early 19th centuries in date. The design is handsomely painted in great detail. The shape contributes to the decorative quality of the piece for the lip is composed of nine undulating foliate elements. These are painted with a red "dewdrop" pattern done in overglaze enamels. Painted on the bottom of the dish in overglaze enamels is a bird seated on a branch of flowering hydrangea. The painting and control of the enamels are deft. Even the handle of the dish is decorated with what might be interpreted as being clouds passing through a red rain. The richness of the decor signifies the growing opulence of the late Edo period. On the base of the piece is impressed the mark read Banko.

128 NEGORO LACQUER BASIN 67.12

*Height, 17.2 cm. (6 3/4 in.); width, 35 cm. (13 3/4 in.)
Late Kamakura period, 14th century*

Negoro lacquer was first made by the priests of the Negoro Temple in Wakayama. Bowls, vessels, trays, pitchers, and containers were made to serve the daily needs of the priests in carrying out their religious duties as well as for everyday life. These lacquers have an antiqued and folk art air about them.

This basin is lined and trimmed with negoro lacquer, and in contrast the sides have been left in their natural wood state. It is supported by three sturdy, though at the same time graceful, ogee shaped legs. In many areas the upper coats of red lacquer have rubbed away revealing the black undercoating. This enhances the effect of antiquity. The form of the basin, color of the lacquer, and utilization of the natural wood serve as guides in dating the piece as late Kamakura or early Muromachi periods. On the bottom there remain traces of an inscription.

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98.143 Grease Flying Over a Beach. Detail of a Japanese screen, Edo period, Maruyama
school, by Maruyama Ōkyo (1733–1795). Ink on paper.

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